

# The Musical World.

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VOL. 51—No. 15.

SATURDAY, APRIL 12, 1873.

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**CRYSTAL PALACE.—THIS DAY, SATURDAY,** April 12, at Three.—**TWENTY-FOURTH SATURDAY CONCERT** and **AFTERNOON PROMENADE.**—Programme will include Symphony in D, No. 4, (Schumann); Introduction and Scherzo, "The Vision" (first time of performance), (H. Stiehl); Allegro for violin and orchestra, 8th Concerto (Rode); Overtures, "Idomeneo" (Mozart); "Leonora," No. 3 (Beethoven). Miss Sophie Lowe and Signor Mongini. Solo, violin—M. J. B. Colyns (Professor at the Conservatoire, Brussels). Full Orchestra and Chorus. Conductor—Mr. Manns. Single stalls, Half-a-Crown; admission, Half-a-Crown, or by Guinea Season Ticket.

**ROYAL ALBERT HALL.—EASTER MONDAY** R and BANK HOLIDAY.—Mr. F. H. COWEN'S GRAND EVENING CONCERT (under the patronage of the Earl and Countess of Dudley), on Monday Next, April 14, at Eight o'clock. Mr. F. H. Cowen's Cantata, "THE ROSE MAIDEN." Rose Blossom, Madame Lemmens-Sherrington; Gardener's Daughter, Madame Patey; Forester, Mr. Maybrick; Spring, Mr. E. Lloyd. To be followed by a Miscellaneous Concert, in which the above artists and Mdlle. Carola, Miss Isabel Weale, and Mr. Vernon Rigby will take part. Orchestra of eighty performers. The St. Cecilia Choral Society of 500 voices, under the direction of Mr. C. J. Hargitt. Organist, Mr. Willing; Conductors, Mr. F. H. Cowen and Mr. Hargitt.—Private boxes, £2 2s. and £1 1s.; stalls (reserved), 7s. 6d.; arena stalls (reserved), 5s.; balcony seats, 2s. 6d.; upper orchestra, 2s.; 5000 admissions, 1s., at the Hall; the usual agents; Austin's, St. James's Hall; and of Mr. F. H. Cowen, 11, Warwick Crescent, Maida-hill, W. Programmes now ready.

MONDAY MORNING, APRIL 14th.

**EASTER MONDAY BALLAD CONCERTS,** at EXETER HALL, under the direction of Mr. JOHN BOOSEY.—**MORNING CONCERT** at 2.30, when the following Artists will appear—Miss Banks, Miss Emily Spiller, and Madame Patey; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. Pianoforte—Mr. Sidney Smith. Orchestral combination—the Messrs. Le Jeune. Conductor—Mr. Meyer Lutz.

EVENING.

**EASTER MONDAY BALLAD CONCERTS,** at EXETER HALL.—**EVENING CONCERT** at Eight o'clock, when the following Artists will appear—Miss Banks, Miss Emily Spiller, and Miss Enriquez; Mr. Sims Reeves, Mr. Henry Guy, and Mr. Santley. Pianoforte—Mr. Sydney Smith. Orchestral combination—Messrs. Le Jeune. Conductor—Mr. Meyer Lutz.

Prices of Admission.

**PRICES OF ADMISSION TO EACH CONCERT.**—Stalls, 6s.; Family Tickets for Four, 21s.; Area and West Gallery, 3s.; Back Area, 2s.; Orchestra, 1s. Tickets to be had of Mr. Austin, Piccadilly; Boosey & Co., Holles Street; and the usual Agents.

**MR. RANSFORD'S ANNUAL BALLAD CONCERT,** ST. JAMES'S HALL, Monday Evening, April 21st, at Eight o'clock precisely. Vocalists—Madame Florence Lancia, Miss Alice Barth, Miss Ransford, Miss Julia Elton, and Madame Patey; Mr. Sims Reeves, Mr. George Perren, Mr. J. G. Patey, Mr. Ransford, and Mr. Santley. Harp—Mr. Frederick Chatterton. Pianoforte—Mr. Sydney Smith. The Bijou Madrigal Union (from the Theatre Royal, Covent Garden), will sing Riviere's popular Chorus, "SPRING, GENTLE SPRING." Accompanists—Mr. W. Ganz, Mr. F. Stanislaus, and Mr. Lindsay Sloper. Stalls, 6s.; family ticket (to admit four), 21s.; balcony 3s.; area, 2s.; admission, 1s. Stalls and Tickets to be had of Mr. Austin, at St. James's Hall; and of Messrs. Ransford & Son, 2, Prince's Street, Oxford Circus.

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Extra Night.

On Monday Next, April 14, "L'AFRICAIN." On this occasion the Opera will commence at Eight o'clock, instead of Half-past.

Mdlle. Albani.—Debut of Signor Pavani.

On Tuesday Next, April 15, "LUCIA DI LAMMERMOOR." Lucia, Mdlle. Albani (her first appearance this season); Edgardo, Signor Pavani (his first appearance in England).

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"ONE WORD."

**MADAME SAUERBREY and Mr. HEMMING** will sing Nicolai's popular Duet, "ONE WORD" ("Dis moi un Mot"), at Mr. and Madame Sauerbrey's Concert, at the Hanover Square Rooms, on Thursday Evening, May 1.

"ALICE, WHERE ART THOU?"

**MR. GUY** will sing Ascher's Popular Romance, "ALICE, WHERE ART THOU?" at Mr. Boosey's Ballad Concert, at Exeter Hall, on Monday Evening, April 14.

MR. JENNINGS.

**MR. JENNINGS**, for many years Principal OBOEIST, Manchester Gentlemen's Concert Society, Liverpool Philharmonic Society, Mr. Halle's Concerts, &c., begs to announce that he has quitted Manchester and taken up his permanent residence in London, and is free to accept Engagements.

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## MUSIC IN "ANOTHER WORLD."

(From "The Sunday Times.")

Everybody must, by this time, have read extracts from, or notices of the remarkable book which purports to be a revelation to us, through "Hermes," of the being, doing, and enjoyment of the fortunate dwellers in Montalluyah. We may, therefore, plunge at once in *medias res*, without the otherwise inevitable speculations as to the manner in which the writer, or editor, would have us regard it. By some critics the work is spoken of as a satire upon the condition of things in our own planet; others describe the apparent good faith of "Hermes" as an assumption admirably carried out; while others, again, set down the whole book as the offspring of an imagination whose possessor, by intimate contemplation of his fancies, has come to look upon them as facts. We are not compelled to take any one of the three courses thus pointed out; but it may be interesting to state that in a preface to the third edition, just issued, "Hermes" gives renewed assurance of his own belief in Montalluyah and its beneficent Ruler. He remarks:—

"In specific or gracefully veiled terms, the editor has been accredited with inventive power, imagination and mastery of fiction. Though he cannot lay claim to such gifts, their application to him evidences the acumen of the writers; for in the actual state of the world's belief, unwilling to recognize the truth, they have ascribed to the author powers which alone could dress fiction in the garb of truth. In other words, a statue with life-like qualities has been supposed, where the living man has been ignored. The editor must, therefore, await a time, perhaps not far distant, when credence will be given to his assertion that the 'Fragments' have their source, not in his imagination, but in another planet. Meantime his grateful thanks are offered to those who—in the words of the first Preface—have 'tasted the fruit and judged of its flavour, though they beheld not the tree; profited by the diamonds, though they knew not how they were extracted from the mine; accepted what was found to be wholesome in the waters, though the source of the river was unknown.'"

The editor goes on to make other interesting statements, telling how he submitted the "Fragments" respecting "Character-Divers" to a recently deceased potentate, and how he had an interview with the late Professor Faraday respecting some of the electrical phenomena peculiar to Montalluyah. The Professor's view, we are told, was not favourable to the theory announced by "Hermes," who, however, shrewdly points out that the Montalluyah electricians themselves were at one time opposed to the now accepted doctrine, which doctrine was always true. "Hermes" next removes all suspicion of having taken the idea of his book from Lord Lytton's "*Coming Race*." "Besides," he observes, "the one (*Coming Race*) describes an imaginary world with imaginary inhabitants; the other gives a faithful, though at present incomplete, account of an actually existing world, whose inhabitants are formed like those of our own planet."

Waiving all the questions involved in the foregoing remarks, it will be enough for our present purpose if we look upon the musical revelations of "*Another World*" as merely the offspring of a lively and poetical fancy. So regarded, they present a good deal of interest, and not a little to admire. "Hermes" has not yet told us much about the state of music in Montalluyah, but what we do learn from him excites a desire to know more. This is especially the case with regard to the harp used by the blessed dwellers in the Star City—a harp by the side of which our poor little instruments sink into utter insignificance. Think of it! Pencerdd Gwalia, Aptomas, and all others who profess to be harpists—your brethren in Montalluyah play upon a gigantic machine which may be said to be "built" rather than "made." It is triply strung, and so arranged that, by the agency of the electric fluid, two sets of strings respond, at the performer's will, when the third set is struck, giving out a mass of harmony like some great organ. The idea of such an instrument is enough to make Parish Alvares turn in his grave with vexation that he was not a dweller in Montalluyah. But this is not all. The harp is something more than a gigantic example of electricity applied to sound. It is a thing of beauty which might have been shaped in a poet's dream.

The writer of the Apocalypse does not give us details of the heavenly harp; but not even his vivid, poetic fancy could have conjured up anything more beautiful than the harp of Montalluyah. The thought of such a marvel is almost enough to make Mr. John Thomas smash his Erard in utter disgust. And now we want to know more of the Star City's instruments. What is its orchestra like? Is there the equivalent of a Broadwood "grand" in Montalluyah, and does that fortunate planet possess street organs and German bands? If so, some information respecting the character and management of these last might prove not less useful than interesting.

"Hermes" is the medium of throwing a good deal of light upon the nature and capacity of music in the world of which he speaks. We learn, for instance, that music there has a definite meaning, and can be used, without words, for the interchange of ideas.

With such means at command, it is hardly necessary to say that the

harp does in Montalluyah what the tongue, or the pen, or "the silent language of the eye," has to do on our planet. It is the great love-maker, and *apropos* of its use in that capacity a very pretty story is told. Great care seems to be taken in Montalluyah that all shall be able to use this music language.

All this is very interesting and suggestive—so much so that, having read it, one is tempted to hunt through the book for further revelations. Unhappily "Hermes" does not tell us much more upon the same theme, and it will be necessary to await those particulars, the coming of which at a future time is plainly hinted. So much of shrewdness is combined in "*Another World*," with so much that is poetical in the highest degree, that we cannot afford to lose anything "Hermes" may have to communicate.

## HERR PAUER'S LECTURES.

(From the "Times.")

Herr Ernst Pauer, the distinguished pianist and composer, has been delivering in Exeter Hall, under the auspices of the Sacred Harmonic Society, a series of Three Lectures on the Origin, Progress, and Perfection of Oratorio. Few existing cultivated amateurs, and, indeed, it may be added, few existing cultivated musicians, are better provided with the materials for such lectures than Herr Pauer, or better able to single out examples, from the earliest to the latest times, by which the growth of "oratorio" may be fitly and appropriately illustrated. That the lectures have created more than ordinary interest in musical circles is not surprising. Herr Pauer, besides being a practical musician of high rank, is a thorough master of the literature of his art, which sometime since was abundantly shown by the annotations prepared for his "Historical Recitals" of pianoforte music. The first of his lectures, just concluded, discussed, as might have been anticipated, the early origin of oratorio as instituted by St. Philip Neri down to the present times, when, as in the instances of Mendelssohn's *St. Paul* and *Elijah*, (Handel having set the example in *Judas Maccabæus*, *Samson*, *Solomon*, &c.) it has assumed the form and proportions of sacred drama, constructed upon events to be found either in the Old or New Testament. In his first lecture Herr Pauer referred in an instructive manner to the early songs of pilgrims, &c., proceeding gradually to the sacred cantata, exemplified in the works of the Italian musician, Carissimi—to two of the most important of which, *Jephtha* and *Jonah*, the English public were introduced respectively by Mr. John Hullah and Mr. Henry Leslie. In his second lecture ("transitional") Herr Pauer began by further references to the progress of oratorio, in Italy especially, dwelling upon those eminent composers, Stradella and Alessandro Sgarlatti; practical illustrations being given from the former, whose sad career is well known to those acquainted with the history of the musical art, and whose *John the Baptist* was the most noted oratorio of its day. Thence to the *Passion* music, which, although coming originally from Italy—as may be said, in fact, of almost all forms of music, except the orchestral symphony—was an easy step; thence to Martin Luther and the people's "choral song," a still easier. Tunes by Heinrich Isaac and Haslar, who flourished respectively in the earlier period of the 16th and 17th centuries, were given—first as originally conceived, then in the shape of harmonized "chorals," as they are known to the present generation, and, indeed, have long been familiar. About Heinrich Schütz, the "father of German music," as Herr Pauer pronounces him (born near the close of the sixteenth century), a good deal was said, but not a word too much; and the excerpts produced from his *Passion* oratorios must have created a general desire to know more. Nor was a selection from the *Passion* of Richard Keiser less welcome, or a madrigal by Sgarlatti, in five vocal parts (for women's voices). That at the third and concluding lecture we should come to John Sebastian Bach and Handel, to Carl Philip Emmanuel Bach (why not also Friedemann, Bach's eldest and most gifted son?), Graun, Haydn, Mozart, Beethoven, Schneider, and Spohr, down to Mendelssohn—in whose *Elijah* Herr Pauer says with truth that the technical element in the musical art has reached its highest degree of perfection—was, of course, to be counted on. A chorus from Mendelssohn's unfinished oratorio, *Christus*—"There shall a star arise"—was put down in the programme as the final illustration. Into further particulars it is needless to enter. Enough that Herr Pauer's "Lectures on the History of Oratorio," have been a genuine success, and should encourage the Sacred Harmonic Society in affording their patrons an opportunity of hearing something more of the kind. Herr Pauer had competent solo singers, chorus, and organist (Mr. Willing) to support him; and he himself being pianoforte accompanist, there was little or nothing to desire.



## ROYAL ITALIAN OPERA.

The opera selected for the *début* of Mdle. Amalia Fossa, another of Mr. Gye's new importations, was *La Traviata*, the character assigned to her being naturally that of the unfortunate heroine. Mdle. Fossa appears familiar with the business of the stage, and is, moreover, a singer of considerable taste and experience. Her voice is unequal, perhaps because it has been unequally trained; nevertheless, certain parts of its register are both pleasing and flexible—more especially when the singer does not labour too much to produce effect. In any case it is hardly in accordance with fair criticism to judge a new aspirant after a single hearing. Enough that in the first act of the opera Mdle. Fossa was nervous; and this unquestionably influenced her delivery of "Ah fors è lui" and its brilliant sequel, "Sempre libera deggio." Encouraged, however, at the fall of the curtain, by the warmly-expressed sympathy of the audience, she gained heart as she went on, sang the duet with the elder Germont (Signor Cotogni)—the prominent feature of Act II.—with no less sentiment than dramatic force, and made a real impression in Act III., not only in the plaintive soliloquy, "Addio del passata bei sogni ridenti," but in the duet with Alfredo, "Parigi o cara," its impassioned peroration, "Gran Dio—morir si giovane," and thence to the climax, the death of Violetta; which, however well portrayed, can hardly be otherwise than repulsive, even if Rachel herself were the personage whom phthisis has condemned, and brought to the catastrophe all that wonderful power of earnestness which distinguished her memorable representation of the death of Adrienne Lecouvreur, to whom poison has been treacherously administered by an unscrupulous rival. In conclusion, Mdle. Fossa made a fairly good impression; and there can be little doubt that, as a "comprimaria," she might render excellent service to Mr. Gye's theatre by strengthening the cast of operas in various parts, which, although not of the highest importance, cannot in strict truth be termed subordinate.

Signor Nicolini's Alfredo is admirable throughout. Seldom, indeed, has the part of this utterly despicable personage been redeemed by more grace of utterance, more unaffected manliness of demeanour. In short, the character is represented as well as could possibly be conceived; and the music is given in a style with which Verdi, the composer, himself could not easily find fault. More refined singing has not often been heard than that of Signor Nicolini, in the soliloquy at the opening of Act II—including the air, "De' miei bollenti spiriti," which often passes with little notice, but now earned a well-deserved and unanimous call for the singer, who was no less to be admired in the last duet with Violetta, comprising the already mentioned "Parigi o cara." Signor Cotogni, who undertook the part of Alfredo's father, was a little "out of voice," but sang, as he invariably sings, like a genuine artist, and acted with true intelligence. His delivery of the somewhat lackadaisical air, "Di provenza il mare," was loudly applauded—so much so, indeed, that he might readily, and to the gratification of the audience, have sung it again. Having spoken in detail about the three conspicuous characters, it will suffice to add that the minor parts were more or less efficiently supported by Mdles. Anese and Corsi, Messrs. Tagliafico, Manfredi, Fallar, Raguer, Rossi, &c.; that the orchestra and chorus was generally efficient; and that Signor Vianesi was conductor.

On Saturday the *Africaine* was repeated. Mdle. Angeri (Selika) was more at her ease than on the occasion of her *début*, and created a still more favourable impression. About the rest of the performance it is needless to speak again.

On Tuesday *La Favorita* was played for the *début* of two new artists—Madame Paoli and Mdle. Sassi, and for the re-appearance of an old favourite—M. Faure. Madame Paoli made a decidedly favourable impression as Leonora, notwithstanding the fact that she necessarily challenged comparison with Madame Lucca in one of her best parts. The new comer is personally well fitted for stage work, and seems to have profited much by considerable experience as an actress; so much so that she has acquired more than ordinary power in this branch of her art. All she does is marked by a gratifying absence of self-consciousness, and an obvious sympathy with the dramatic situation, prudently controlled by self-restraint. We are disposed to think, however, that Madame Paoli is too careful in her avoidance of exaggeration, and that had she given the reins to dramatic

feeling where the business of her part demanded it she would have done better. But the same self-restraint was noticeable in her singing. Her voice is of sufficient power, its lower notes excepted, and might have been used to greater effect than was actually produced by frequent employment of a *mezza-voce* which, though of charming quality, could not fill so large a theatre. Allowance should, doubtless, be made for the natural anxiousness of a *débutante*, and, having done this with regard to the points indicated, there can be no question that Mdme. Paoli is an acquisition of value to Mr. Gye's company. Her success in the first act was decided, the duet with Signor Nicolini (Fernando), bringing down the curtain amid loud applause, followed by a "call." In "O mio Fernando" Mdme. Paoli seemed over-anxious; and, though artistic skill was evident in all she did, it cannot be said that expectations called forth by the duet just referred to were fully realized. The ground thus lost was, however, made up in the final scene of the opera. Here Mdme. Paoli so met the exigencies of a trying situation as to send the audience away in a mood very favourable to her future success. Every one who applauded the new *prima donna* will be ready to give her a warm reception when she essays a part better adapted to test her versatility than the always tragic Leonora of Donizetti. Mdle. Sassi, the second *débutante*, cannot fairly be judged in so small a part as Inez. That she is a novice, and that appearances are in her favour, might, however, be safely put on record. M. Faure was received with prolonged applause, and his embodiment of the Spanish king did everything possible to justify the high favour in which he is held as an artist-musician of rare attainments. So admirably did the French baritone acquit himself, that he conveyed an impression of being much too good for a contemptible character like Alphonse. Even when Fernando hurled back the honours conferred on him, M. Faure could not make the king appear utterly degraded. Something of royalty, besides the royal mantle, clung to the monarch's form. It is needless to particularise M. Faure's successes throughout the evening. Enough that he was always the accomplished singer and no less accomplished actor—always, too, the favourite of the public. Signor Nicolini, who has definitely taken up the part which Mario laid down on the memorable evening of his retirement, played Fernando with unwonted spirit and success. As his great predecessor recedes further and further into the past Signor Nicolini appears more and more at his ease, and gives freer play to the promptings of his own unquestionable talent. The result, on Tuesday night, was that in the third and fourth acts he excited the genuine admiration of the audience. As on previous occasions, however, the great scene with the King was wrought up to a climax earlier than should have been the case. Signor Nicolini had done his best before the sword of Fernando was broken, and flung at the monarch's feet. This apart, the assumption was an able one, deserving of very high praise. Signor Rossi again proved an efficient Gasparo; and Signor Bagagiolo did all needful justice both to the character and music of Baldassare. It is scarcely necessary to add that the impressive *mise-en-scène* of the last act made its usual effect, or that the general performance of so well-known an opera was creditable to the conductor, Signor Vianesi.

On Thursday night, Mdle. Fossa appeared as Marguerite, in Gounod's *Faust*.

BRESLAU.—The programme of the eleventh concert of the Orchestral Union contained three novelties. The first was a Canonic Suite, by Herr J. O. Grimm, formerly a pupil of the Leipzig Conservatory. Though too profound ever to please the general public, it was well received, and proved that its composer had not studied in vain the more recondite portions of his art. The second novelty was a "Concertstück for Orchestra, in the form of an Overture," by Herr B. Scholz. It is called, "Im Freien." The third novelty—here at least—was Haydn's Symphony in C major, long suffered to lie forgotten and neglected. Herr Julius Stockhausen sang an air from *St. Paul*, an air from *Le Nozze*, and three airs by Schubert. The concert was brought to a close with Mendelssohn's Overture to *Ruy Blas*. All the songs were accompanied by Herr Scholz, who conducted, also, the instrumental pieces.

RIGA.—A three-act opera, *Miriam*, has been successfully produced, the book by Herr Alfred Formey, the music by Herr August Klughardt, of Weimar. The story is founded upon the history of Jephtha and his daughter, whom the author has christened "Mirjam."

## MUSIC IN MILAN.

(From a Correspondent.)

If *Lohengrin* has not produced a favourable impression at the Scala, it has certainly caused a great commotion there and elsewhere. It appears that, in order to prop up Herr R. Wagner's production, his partisans wished to call in the military, and arrest all persons hissing. The *Trovatore* suggests that they should go a little farther, and, after having arrested all those who hissed, subject to the same summary process all those who did not applaud. By the way, a red-hot Wagnerite has been accusing Signor Tito Ricordi—but we will let the Signor speak for himself: "Some person, who measures others by his own measure, has been spreading a report that the hissers at the Scala are sent in, and paid by the firm of Ricordi; and some persons have believed it. Were we to be indignant at this calumny, we should make both our enemies and friends laugh. We will simply recall to mind the fact that, in the year 1857, a report was spread about that Signor Ricordi, the publisher, had paid persons to applaud Verdi's *Simon Bocanegra* (as the reader perceives, even calumny has progressed); Tito Ricordi published in the *Gazzetta Musicale* the following declaration: 'I declare in the most ample form, and before the world, that I am ready and willing to give a handsome sum of money for every ticket which it shall be proved that I, directly or indirectly, gave, bought, or procured for any person enjoining him, openly or by insinuation, to applaud and support, in return, the opera *Simon Bocanegra*. I will even extend my proposal. I will pay a handsome sum for every ticket which I can be proved to have given directly or indirectly, or caused to be given, to anyone, at any time, for any theatre, with a view of applauding or supporting any opera being my property, and of hissing or putting down any opera belonging to others.—TITO RICORDI.' This offer, made on one occasion only, remained always in force, but never cost the house a centime. If he believes his own falsehood, the Wagnerite who accuses us may try whether he is not more fortunate.—GIULIO RICORDI."

On the 30th ult., *Lohengrin* was performed for, it is said, the last time. The season will be continued with *Un Ballo in Maschera* and *Ruy Blas*, pending the production of Signor Perelli's opera, *Viola Pisani*.

## ROYAL ALBERT HALL.

There were some attractive features in the concert given last Friday evening by the Amateur Orchestral Society; and first among them must be placed the part-singing of the amateur vocalists who rejoice to call themselves "Moray Minstrels." Under the guidance of Mr. John Foster, these gentlemen performed a selection of music in really excellent style; the precision, refinement, and quality of tone which marked their efforts leaving very little for even fastidiousness to desire. We strongly suspect that a majority of the audience preferred the singing amateurs to their brethren of the orchestra, and regretfully saw them leave the platform to assume more or less picturesque attitudes on the lounges of the arena. The solo vocalists were Mdlle. Limia and Mr. Santley, who were announced to sing "*en amateur*." We do not know the precise signification of the term, as used, but we are sure that Mr. Santley never sang better in his life. His splendid voice filled the hall, apparently without effort, and the finished excellence of his work appealed to the entire audience. The result was an encore of Sullivan's "A weary lot is thine, fair maid;" a unanimous demand for a repetition of Hatton's "British tar;" and, after Boyce's "Hearts of Oak" had been substituted, a recall, best described by the word tumultuous. Never did an "amateur" excite such genuine enthusiasm. With respect to the playing of the multitudinous orchestra, the less said the better. The gentlemen over whom Mr. Sullivan's *bâton* exercises a vague authority suffer from the "ignorant impatience" which has wrecked so many amateur ventures. They want—at least, we must assume as much, because their conductor would hardly, of his own volition, lead them into difficulties—to attack works which severely try disciplined professionals; and that at a time when their execution of the simplest passage is perfect neither as regards time nor tune. It would answer no purpose were we to criticise in detail the rendering of the overtures to *Oberon* and *Masaniello* and the first movement of Schumann's symphony in B flat. But if any words of ours could persuade the amateurs to "repress their noble rage," and work hard at overtures like that to *The Caliph of Bagdad*, and symphonies like the early ones of Haydn, those words should cheerfully be spoken.—*Daily Telegraph*.

## PASSION WEEK CONCERTS.

Performances of Bach's great *Passion* are now, happily, so frequent as not to require notice unless given under special conditions, like those which excited interest at the Royal Albert Hall on the first four evenings of this week. When Mr. Barnby, to whom the musical world is indebted for the revival of a noble work, first brought out the *Passion*, he was reproached with turning the chorales into "part-songs;" and doubtless, from the stand-point of severely just criticism, his critics were right. Allowance should have been made, however—and many made it—for the necessity of doing all that was possible to increase the attraction of music by no means of an *ad captandum* sort. It was foreseen that the necessity could only endure for a little while, because increased knowledge of Bach's noble and pious work must lead inevitably to admiration; and it was hoped that, once established in favour, the composer's intentions as to the work would be rigidly carried out. Mr. Barnby is now justifying the hope as a result of the truthfulness of the foresight. Indeed, he has passed at a step from one extreme to the other, so that, instead of having the chorales sung with studied care by way of an entertainment, he invites the audience to rise and join in the melodies, precisely as did the Lutheran worshippers for whom Bach wrote. The step was a bold one, and the season of *Passion*-tide was very properly chosen in which to take it, because most obviously presenting an opportunity for the union of musical edification and religious observance necessary to the intended effect of the work. The Royal Albert Hall, on the first four evenings of the present week was, therefore, something between a concert-room and a place of worship—as every place should be, at all times, when the Great Tragedy is rehearsed. Due precautions were taken for the encouragement of the audience in the discharge of their new duty—brass instruments being stationed at advantageous points to keep up the pitch, while the conductor faced round and emphatically marked the time. But, even stimulated so, the "great congregation" was at first decidedly shy of the work it had to do, or else a majority preferred listening to the effect rather than helping to increase it. Afterwards better results became apparent; and in cases where the melody was familiar, a grand *ensemble* more than justified Mr. Barnby's venture, and established a precedent for future occasions. The general performance of the work gave satisfaction, all the choral numbers being as well rendered as on former occasions, under Mr. Barnby's direction. Mdlme. Alvsleben, Mdlme. Patey, Mr. W. H. Cummings, and Signor Foli shared the principal solos on Monday night, the German soprano distinguishing herself by a revival of a previously unheard air, "For love my Saviour suffered," and otherwise by a good and careful reading of the music. Mdlme. Patey sang to perfection the lovely aria, "See the Saviour," and Mr. Cummings declaimed the arduous recitatives with his usual clearness of enunciation and fullness of meaning. Signor Foli gave sonorous delivery to the words of Jesus, the secondary bass solos being admirably rendered by Mr. Thurley Beale. A word of praise is due to Herr Straus, for his capital violin *obbligato* in "Have mercy upon me," to Mr. Hoyte, for efficiently presiding at the organ, and to Signor Randegger, for accompanying the recitatives with great good taste. To-night the *Messiah* is to be given.

## MENDELSSOHN'S ITALIAN SYMPHONY.

(To the Editor of the "Musical World.")

SIR,—A great deal has been said of the *Italian Symphony*, but not half enough. It is one of the most inspired and finished pieces of art-workmanship in existence. Mendelssohn never heard it played as it is now played on occasions (under Manns) at the Crystal Palace Concerts. He never heard it at all in his own country. Schumann, who mistakes the *Scottish Symphony* for the *Italian Symphony*, was wholly ignorant of the latter, which never came before him.—Yours obediently,

LACKLAND FIDGE, M.D.

[We hold with Dr. Fidge in every particular.—A.S.S.]

• BONN.—The following notice has been published by Herr Kaufmann, Chief Burgomaster, and chairman of the Schumann Festival Committee. "Robert Schumann died on the 29th June, 1856, and his ashes repose in the cemetery of the town of Bonn. Since then this great composer has become gradually better understood, and his fame has gone on increasing; his works enjoy at the present day so high an amount of appreciation, that we look forward to universal support in getting up at Bonn a memorial festival in his honour, and, with the proceeds which accrue therefrom, erecting over the spot where he rests a monument adorned with his effigy and raised by his admirers assembled at Bonn, on the —." The festival will be held in the second half of August, this year. Further particulars will be duly announced."

## MONDAY POPULAR CONCERTS.

A season of almost unprecedented success closed on Monday evening with the usual "benefit" of the able and experienced director, Mr. A. S. Chappell, whose patrons crowded the hall to its doors. Mr. Chappell might safely have trusted to the strength of his own claims, and have provided nothing more than the customary brief but excellent programme. It is his rule, however, to make the last concert a kind of formal leave-taking between artists and public, and the rule was duly observed on Monday to the general gratification. With one or two exceptions, all the instrumentalists who have been heard during the season made their appearance, and nearly all played solos more or less identified with their respective names. The very popularity of the selected works renders a detailed notice of them superfluous. Not a word need be said, for example, about Herr Joachim's performance of Tartini's "Il Trillo del Diavolo," Mr. Hallé's execution of Chopin's Scherzo in B flat minor, or the reading, by Madame Schumann, of Mendelssohn's own arrangement of the Scherzo from his music to *A Midsummer Night's Dream*. As with these efforts so with those of M<sup>me</sup>. Néruda, Signor Piatti, and the Masters Le Jeune, who essayed, with more skill than effect, to play Fugues upon the machine which, in St. James's Hall, represents an organ. Mr. Santley sang three of his best songs, and Sir Julius Benedict was a matchless accompanist. With such a constellation of "bright, particular stars," the success of the concert is easy to imagine, especially as the audience used the occasion of each performance to show their personal regard for the performer. The leave-taking in some cases was of the warmest character—such as amply showed how thorough is the sympathy existing between Mr. Chappell's artists and his public. But why did not the audience call for Mr. Chappell himself? The honour of an "ovation" was never better deserved than by the admirable *entrepreneur* to whom London owes the most instructive and, we are happy to add, the most prosperous of existing musical institutions.

Her Royal Highness the Princess of Wales was present, and remained till the conclusion of the concert.

We promise our readers a general survey of what has been done in the fifteenth season of the Monday Popular Concerts, which will be resumed in November.

## ST. THOMAS'S CHORAL SOCIETY.

(From an old Correspondent.)

On Thursday, the 3rd inst., a performance of Costa's *Naaman* was given at the Queen's Concert Rooms, Hanover Square, by the St. Thomas's Choral Society—a private society established by Signor Randegger, and which, under the skilled and vigilant supervision of that gentleman, has reached a state of excellence seldom attained by amateur associations. Of the high value of Signor Randegger's discipline in the arts of choral training, numerous proofs were afforded on the occasion in question. The choruses of *Naaman*, it is true, are neither very crude nor exacting, but the delicacy and finish with which they were, with scarcely an exception, executed, betokened not only the good quality of the teaching, but the quick and sensitive intelligence of the taught. Signor Randegger has reason to be proud of the society which he rules so well. Amateur performances of works of the large dimensions of *Naaman*, are not usually the most perfect things in the world. Much has to be taken for granted, much excused, and good intentions accepted in lieu of good deeds. It is pleasant, therefore, in proportion to its novelty, to find the possibility of private choral bodies challenging something like approbation, in the genuine sense of the word, and depending rather upon the absolute merit of what is done, than upon simple honesty of purpose. The audience on Thursday week were not slow to recognize the efficiency of the singing; and many of the choral pieces of the oratorio were applauded in a spirit of unadmitted compliment and enjoyment. The solos were sung by several members of the Royal Academy of Music—namely, Miss Jessie Jones, Miss Annie Butterworth, Mr. Henry Guy, and Mr. Wadmore, assisted by Miss Bertha Griffiths and Mr. J. Greenhill; the principal soprano duties devolving upon Miss Emily Spiller, a lady whose experience in the concert-room is well-known, and whose singing is always welcome. Mr. Edwin Bending presided at the pianoforte, and Mr. Willing at the organ. At the close of the oratorio Signor Randegger was loudly applauded; and in this demonstration his two hundred pupils were, no doubt, equitably entitled to share.

## ROYAL ACADEMY OF MUSIC.

The students gave an extra concert at the Hanover Square Rooms, on Wednesday evening, April 9th. The following is the programme:—

Quartet, in D (MS.), for two violins, viola, and violoncello—Allegro, Adagio affettuoso, Minuet—Allegretto con grazia, Allegro molto (F. T. Barnard, student), Mr. Palmer, Mr. Szczepanowski, Mr. Regan, and Mr. Buels; Part-song (MS.), "Soldier, rest" (Roberts, student); Study, in A minor (Cipriani Potter), Characteristic study, "Contradiction" (Moscheles), pianoforte, Miss Harper; Prelude, Fugue, Allemande, and Gigue, from Suite in F minor (Handel), pianoforte, Mrs. Marshall; Song, "Du bist die ruh" (Schubert), Miss George; Andante and Scherzo, from Sonata in A flat, Op. 39 (Weber), pianoforte, Miss Sheehan; Trio, "Ave Maria" (Schloesser), Miss Beasley (Westmorland scholar), Miss Barkley, and Mr. Howells; Enigma, in G, for the Pianoforte, Fantasia and Variations in the style of five eminent artists (Cipriani Potter), Miss Baglehole (Potter Exhibitioner); Part-song, "They whom we loved on earth" (Westlake); Sonata, in G, Op. 30, No. 3, Allegro assai, Minuetto—Molto moderato e grazioso, Allegro vivace (Beethoven), pianoforte and violin, Mr. Ridgway and Mr. Szczepanowski; Sarabande, Gavotte, and Gigue, from third English Suite, in G minor (J. S. Bach), pianoforte, Miss Edith Brand. Three musical sketches (Op. 10), "The lake," "The mill-stream," and "The fountain," (W. Sterndale Bennett) pianoforte, Miss Pamphilon; Three-part songs for female voices, "Hours of rest" and "The secret," (Ferdinand Hiller) Misses Bagnall, Conolly, Nessie Goode, Jessie Jones, Smith, Daniel, George, Mann, Mount, Butterworth, Bolton, Buley, Roffe, and Spencer; Improvvisu, in C minor (No. 1, Op. 90), (Schubert) pianoforte, Miss Edridge; Aria, "O del mio dolce ardor" (Gluck), Miss Annie Butterworth; Lieder ohne Worte, in F minor, (Kirchner) pianoforte, Mr. Arthur Jackson; Madrigal (MS.), "O nightingale" (Henry Guy, student); Lieder ohne Worte (Nos. 3 and 4, Book II.), (Mendelssohn) pianoforte, Miss Chapman; Quartetto, "I canta storie" (Pisanti), Miss Llewellyn Bagnall, Miss Butterworth, Mr. Henry Guy, and Mr. Wadmore.

All the students were "on their metal," especially Miss Pamphilon, who played Sir Sterndale Bennett's "Three musical sketches" *con amore*; Miss Annie Butterworth, who sang Gluck's aria, "O del mio dolce ardor," charmingly; and Miss L. Bagnall, Miss Butterworth, Mr. Henry Guy, and Mr. Wadmore, who did ample justice to Signor Pisanti's quartet, "I canta storie," although Mr. Guy was evidently suffering from cold he did not the less exert himself to render his part effectively. Mr. Eaton Fanning (Mendelssohn Scholar) and Mr. Walter Fitton accompanied the vocal music on the pianoforte.

## GREAT MUSICAL FESTIVALS IN VIENNA.

4TH AND 11TH MAY, 1873.

(Communicated.)

The Society of the Amateurs of Musik in Vienna, intending to make appear the musical powers of Vienna in a solemn manner, will give two great musical festivals, in co-operation with the far-renowned Institutions, the Association of Gentlemen Singers (Männergesangsverein), the Philharmonic Society (Orchestra of the great Imperial Opera), and the Society of Song (Singverein), and assisted by the first solo performers in song and on instruments.

The concerts shall take place on the 4th and 11th May, at noon, in the great and splendid Musikhall of the above said society.

The programme of the first concert will include the most celebrated compositions by Franz Schubert, that of the second, the greatest works by Beethoven, among them the Ninth Symphony.

Gentlemen and ladies intending to visit the great International Exhibition, and desirous to secure seats at those festivals, are requested to send soonest orders for tickets, by letter or telegram, to the office of the Society of Music, Musikvereinskasse, Lothringerstrasse 11, Vienna.

Prices—8, 6, 4, and 2 flr. Austr. m.

## Orestee.

(From "Another World.")

Orestee is the name of a man who invented an ingenious instrument for discovering diamonds in the bowels of the earth, and for penetrating to the spot where they lay. This instrument possesses an electricity sympathetic to diamonds only. The presence of them is indicated by an exceedingly sensitive arm of the instrument which, being retained on the spot indicated, puts forth tendrils that gradually perforate the earth, and do not stop until a precious stone is reached.

Hermes.



## CRYSTAL PALACE.—GOOD FRIDAY.

The fifty thousand subjects of Her Majesty who make their annual holiday at the Crystal Palace on Good Friday, found the attractions provided for them this year equal to all former occasions. The Grand Sacred Concert took place, as usual, on the Great Handel Orchestra, in the Centre Transept, at half-past three o'clock. Besides the Orchestral Band of the Company, the full Band of the Coldstream Guards took part in the Concert, and, in addition, played selections of Sacred Music before and after, under the able conductorship of Mr. F. Godfrey. Mr. James Coward presided at the Great Handel Festival Organ, and the concert was conducted, as heretofore, by Mr. Manns.

The New Exhibition of Pictures, including the wonderful Russian sketches (in oil), of Central Asia, taken by M. Basil Wereschagin, during the campaign of Samarkand in 1868, where he was an eyewitness of the actions and events which he sketched, was placed in the Private Salon of the Picture Gallery. The Australasian collection of objects, models, photographs, &c., &c., from Australia, Tasmania, New Zealand, New Caledonia, Feejee, the Solomon Islands, &c., illustrating the natural history, manners and customs, and modes of life of those countries, formed by Mr. H. E. Pain, was open to the public in the South-East Gallery. The Tibet and Yarkund Court, arranged by Dr. David Price, in the Tropical Department, from the collections of Mr. Commissioner Forsyth, C.B., and Dr. Cayley, contains ethnological groups of Tibetans, Yarkundis, Lama Priest, &c., as well as objects illustrating the costumes, habits, commerce, &c., of the people. The Great Aquarium, situate at the North or Tropical End of the Palace, attracted as much interest as ever. Fresh arrivals of rare animals are continually reported, amongst which may be mentioned a number of Sea Horses from the South of France. Special arrangements were made with the several railway companies to run special trains to and from the Palace as often as required.

On Easter Monday will be produced a grand spectacular burlesque, entitled *Blue Beard, the great Bashaw, or The loves of Selim and Fatima*, written by H. T. Arden, Esq. The scenery is by Mr. F. Fenton, the music by Mr. J. Barnard, the ballet by Madame Collier, and the whole will be produced under the direction of Mr. T. H. Friend, the Company's stage manager. The principal characters in the piece will be supported by Mr. Edward Terry (of the Royal Strand Theatre), Mr. W. Rowella, Mr. T. H. Friend, Miss Emmeline Cole, and Miss Caroline Parkes. There will be a miscellaneous entertainment, commencing at half-past twelve o'clock, including Doughty's celebrated troupe of performing dogs; the renowned Perks Family, with their celebrated stude of highly trained ponies, &c.; and a comic ballet by the Great Little Rowella and troupe.

The number of visitors at the Palace last year, on Good Friday, was 39,797, and on Easter Monday, 44,218.

**POSEN.**—Moniuszko's opera, *Halka*, was produced at the Stadttheater a short time since, being the first national Polish work of the kind ever represented upon a German stage. It was first produced in 1858, at Warsaw. Since then it has been performed, some two hundred times, in Prague, Milan, and St. Petersburg. The *Posenner Zeitung* thus speaks of its first production here: "The libretto of *Halka* is of the simplest description, the author, Wlad. Wolski, presenting us with a sort of village story from the Carpathians. This story is such as might happen anywhere; of national local colouring, of the slightest national tendency, the subject of the opera does not contain a trace. As, notwithstanding, *Halka* is designated a specifically national opera by the Poles themselves, we must look for the reason elsewhere than in the book—in the music. On this point a Polish paper observes: 'The people sang at one time merry, and, at another, mournful songs, but there was no strong master to collect, in one beautiful and grandiose whole, these little fragments, these strains wafted from the meads and plains of our second fatherland—to create a work in which the nation should behold itself as in a mirror, and, on hearing the melodies, exclaim: So do I sing, when I am sorrowful; so do I sing, when I am joyously moved; in these melodies do I feel my soul, and the throbbing of my own heart.'—The music of *Halka* is beautiful, and thoroughly peculiar—it is Slavonic."

**VIENNA.**—Herr von Adelburg, the composer of the opera entitled *Zring*, produced very successfully at the National Theatre, Pesth, has been lying here several months, dangerously ill from the effect of paralysis. Among the most recent works of this gentleman, who is still very young, and who is mentioned in Brendel's *Geschichte der Musik*, as possessing great talent, may be mentioned a cantata entitled *Krieg und Frieden*; a *Te Deum* for chorus and orchestra, performed in Mexico, at the coronation of the unfortunate Maximilian; and an opera, *Wallenstein*, founded upon Schiller's trilogy.

**ROME.**—*Guillaume Tell* has been successfully produced at the Teatro Apollo, the principal parts being sustained by Signora Contarini, Signori Lefranc, Aldighieri, and David.

## OUR CONTEMPORARIES.

The *Standard* thus prefaces its report of the production of the new operetta, *Fleur de Lys*, at the Philharmonic Theatre:—

"For some weeks past the walls of London have been placarded with the title, in gigantic letters, of an opera bouffe by Mr. Farnie, who might be suspected of keeping a manufactory of such wares, so abundantly does he seem to stock the theatrical market with them. *Fleur de Lys* is the name he has bestowed on this last specimen of his handiwork, the substance of which is derived from a French work by Messrs. Gille and Jaime, fils, which appeared some few years since at the Theatre des Variétés, with music by M. Leo Delibes, under the title of *La Cour du Roi Petard*, but failed to achieve any permanent success. The libretto of the original opera bouffe, though not a work of the highest class in its kind, yet contains a fair number of amusing situations, possesses not a little ingenuity of invention and some passages of graceful and piquant love-making, and is full of amusing or interesting characters, distinctly and sharply drawn. With such materials it might be thought that the prospect offered of their revival by another hand would be a promising one; and so it might had not that hand been Mr. Farnie's, whose dramatic work resembles in too many instances nothing so much as the product of an ingenious instrument known to British industry as 'a devil,' and possessing the property, when put in action, of tearing up every sort of previously manufactured material submitted to it to a fine fluff, known indifferently as 'shoddy' or 'devil's dust,' and used to give fictitious substance to weeds of an otherwise meagre and threadbare texture. The latter part of the process, however, is omitted by Mr. Farnie, who simply sets his 'shoddy' before the world in the chaotic and formless heap to which he has reduced it; but as certain parts of the original garment resist the shredding process of the instrument in question by their inherent indestructibility, such as button-shanks, lace trimming, &c., so some parts of the work thus treated by the adapter survive and shine out from the mass, and to these he is indebted for the greater part of the success he is enabled to obtain. In this instance, the first act of the French piece is that which contains the most fun, and it is also the most dramatically effective; but the havoc made with its whole point and intention, either by blundering incapacity or that sort of resistance to the point of a joke said to be an especial peculiarity of the Scottish cranium, looks like the result of wilful perversity. The second act retains a few small particles of the fun which does not abound in the same portion even of the original, and the last act preserves a pretty situation in the beginning, and an amusing episode at the end, and on these limited supports the adaptation limps on to the fall of the curtain. To the French material thus grievously maimed and attenuated is added a liberal intermixture of feeble quasi-jocularities, consisting chiefly in allusions to the subjects of trade advertisements in the press and on the boards, which, together with the current jests of light periodical literature, seem to occupy an inordinate proportion of the retentive memory of Mr. Farnie, who would appear to have as absolute a faith in the popular efficacy of topical allusions when made to do service for wit as the late Mr. Albert Smith. A comic song of the music-hall type in the second act, introducing the names of certain prominent statesmen, sounded like a faint echo from the *Happy Land*, and was probably smuggled in unsanctioned by the Chamberlain; but lacking as it does either point or force, need not alarm official susceptibility. Of the poetry furnished to the music of the French composer by Mr. Farnie we had not an opportunity of judging, it being omitted from the printed book, but as far as we could catch it, from the not over distinct utterance of the singers, it was characterised by his usual facility of versification and command of the vocabulary in use among modern climbers of Parnassus. Let us here note that distinct pronunciation of the words is more essential to the effect of opera bouffe than any other class of lyrical composition for the stage, as on the language so much more depends to indicate the nature of the situation illustrated by the music."

In its report of the performances now going on at the Holborn Amphitheatre, the *Standard* has the following especially musical peroration:—

"An orchestra, reared upon the plan of M. Jullien, occupies the stage space, and discourses most excellent music, in which we were much struck with the ubiquitous nature of the drummer-boy, who appeared to have a universal facility for various instruments. From the original occupation of parchment-pounding, a sudden transition found him engaged in clashing the cymbals, tickling the tympani, coquetting with the castanets, and tinkling the triangle, all apparently at the same moment, with infinite ease and spirit, yet with plenty of leisure to attend to the turning of his music sheets. Why was not this down in the bill—to us it was no small gratification as a feat of no ordinary difficulty."

## THE LATE DR. SPOHR.

(To the Editor of the "Musical World.")

Sir,—Spohr was a great radical and belonged to political debating clubs. Hence his unpopularity with the Elector of Hesse (see *Autobiography*). The Sextet in C was composed in 1848. Your obedient servant,  
MARCHANT QUICK.

## BIRTH.

On March 24th, at Florence, the wife of GEORGE B. BENTHAM, Esq., of a son.

## DEATHS.

At Highgate, lately, Mr. EDWARD SPOULES, for many years hall-keeper at Her Majesty's and Drury Lane Theatres, aged 42.

On March 17th, at Cincinnati, CARLO PATTI, the violinist, brother of Adelina and Carlotta Patti.

## NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, APRIL 12, 1873.

THE Passion Week of 1873 will surely be memorable in the history of music, on account of a phenomenon hitherto unmatched. We refer, of course, to the multiplied performances of Bach's greatest *Passion*, at the Royal Albert Hall, under Mr. Barnby, and its introduction to St. Paul's Cathedral by Dr. Stainer. Looking at the character of the music—in which severity of style, intellectual as well as emotional power, and lofty scorn of popularity-hunting, are conspicuous—the general favour now shown to it is very remarkable. According to some, that favour is no more than a result of the religious instinct of the English people. The music, they say, is heard more because of the narrative to which it is allied than for its own sake. We cannot receive this explanation. When the Bach Society first introduced the *Passion*, and gave two capital performances of it in St. Martin's Hall, under Sterndale Bennett's direction, and with all the prestige of Royal patronage, the religious instinct was at least as strong as it is now. Yet nothing came of the effort beyond a nine days' curiosity. The *Passion* was replaced on the dusty bookshelf whence it had been taken, nobody caring to remonstrate save a few people, who were regarded as monomaniacs suffering from an antiquarian craze. On the shelf the *Passion* remained till Mr. Barnby—to whom all honour is due for the act—took it down, and manfully set about teaching the people what a masterpiece they had ignorantly neglected. Everybody knows that his task proved anything but Herculean. Mr. Barnby himself must have been astonished at the ready reception given to the work, and at its rapid ascent to a place in general favour, of which the most sanguine never dreamed. We can only explain the contrast between the non-success of the Bach Society and the very different fortune of Mr. Barnby, by attributing it to an enormous advance in genuine musical taste. Being English, we are accustomed to grumble at the condition of musical things in our own country, and there is, doubtless, much room for improvement; but, with all the faults upon which pessimists love to dwell, that public cannot be in a "bad way" by whom such a work as the *Passion* is esteemed. Indeed, we are justly entitled to boast concerning the position it has assumed, and to put the fact in evidence of high musical culture. No country in the world can show anything like it; even Germany, the much-belauded home of the "divine art," being left behind. What would the dwellers in Vienna, Berlin, or Leipsic say to five performances of the *Passion* in a single week, when, only by taking much

thought and running a desperate risk, can they manage one? We accept the popularity of Bach's work as a sign of the times, and a very agreeable and comforting sign to all who are jealous for the honour of the reputed most unmusical, but, in fact, the most musical country under the sun.

While dwelling thus complacently on a phenomenon of cheerful import, it would be unjust to forget those who have aided its development; and here we must again cite the name of Mr. Barnby. To him belongs the credit of having revived the *Passion*; and, as the present week's doings prove, he retains his place as its foremost advocate and champion. The Albert Hall concerts on Monday and three following days were bold but successful efforts to introduce into the concert room those observances, without which Bach's noble scheme can never be properly worked out. Upon the courage which suggested the participation of the audience in the chorales, Mr. Barnby deserves to be warmly congratulated; and the degree of success attained was a fitting as well as an adequate reward.

## OCCASIONAL NOTE.

THE London correspondent of the Liverpool *Porcupine*, in one of his most recent letters, thus refers to the remarkable book called "*Another World*," about the authorship of which there are so many rumours in literary and artistic circles:—

"I suppose you have noticed the sudden mania which has seized some of our *litterateurs* and dramatists for writing satirical romances and plays. One of the most popular of those romances is '*Erewhon*,' which has been a great success, but its popularity will probably be rivalled by '*Another World*,' which is now creating quite a sensation in literary circles. The author, who has adopted the *nom de plume* of 'Hermes,' is said to be a well-known journalist. The scene of '*Another World*' is laid in a star, and the author takes admirable advantage of this fact to satirise the follies and lash the vices of this particular world in which we wicked mortals manage to exist, in spite of strikes, coal rigs, and ship-scuttling."

We hear that a third edition of "*Another World*," with a new and explanatory preface, is already in the press.

ROYAL ITALIAN OPERA.—In the *Favorita* to-night the part of Leonora is to be taken, not by Mme. Paoli (Tuesday's *débutante*), but by Mdle. Angeri, Mr. Gye's first new-comer of the present season.

### Advocates.

(From "*Another World*.")

I ought to mention that there are advocates selected by the State from amongst the most eloquent and able men, charged specially to bring before the proper tribunals every case where any persons, men or women, think themselves wronged. There are also able men, advocates to represent the interests of society. The former, or people's advocate, if he thinks right, advises his client by the gentlest means to desist from his cause; but if his efforts prove ineffectual, which seldom happens if he is right, he is bound to proceed with the case, and, if necessary, to bring the question before the Kings. Did there prove to be any real doubt or serious difficulty, the case would be referred even to me. The advocates of society, like the people's advocates, are disciplined in the practice of truth and justice, and if they think that there is anything in the case in favour of the appellant they are honourably bound to state it to the tribunal. This is done in the interest both of justice and of society itself, which might otherwise be injured in the person of one of its members.

Both classes of advocates occupy very high positions, and would not condescend to take fees of their clients. They are wholly remunerated by the State. They have no interest in the issue, and are equally honoured whatever the result may be, for society always gains by a just decision.

Hermes.



## CONCERTS VARIOUS.

THE annual benefit concert given by the clever pianist, Madame Eugene Oswald, took place last week in St. George's Hall, and attracted a numerous audience, evidently versed in the traditions of the classical school of pianoforte playing, for the best points in the performance of Beethoven's Trio in C minor, No. 3 of Opus 1, and in Schubert's Opus 15, were duly recognised and applauded. Having done justice to the old masters, Madame Eugene Oswald gave illustrations of the modern style of music, and introduced Liszt's transcription of the Spinnlied in Wagner's opera, *Der fliegende Holländer*, concluding with Chopin's brilliant *Polonaise* in C. Madame Oswald's merits as a pianist are too well known to need enumeration. Her concert bore testimony to her musical taste and varied accomplishments.

SCHUBERT SOCIETY.—The second concert of this society took place at the Beethoven Rooms on Wednesday, April 2nd. The first part of the programme was devoted to Spohr's compositions; a duet for pianoforte and clarinet, well played by Herr Schubert and Monsieur de Grandval, opening the concert. Herr Hause played a solo in his best manner; Miss Marie Arthur sang "Rose sweetly blooming," and Mdlle. Barnard, "The bird and maiden," which brought the first part to a close. A grand trio of Beethoven's opened the second part, performed by Herr Hause (pianoforte), Monsieur de Grandval (clarinet), and Herr Schubert (violin), followed by a song from Signor Rocca, and a duet by Signora and Signor Danielli. Mdlle. Barnard then sang "Sleep, dearest, sleep." Herr Schubert played a solo of his own, "Adieu et revoir," (for the first time), which was rendered with feeling and taste, and was greatly applauded. Miss Marie Arthur, who possesses a good voice, sang "Welcome, my bonnie lad," and Signora Danielli, "Le Soir" (encored). Herr Hause brought the concert to a close by playing a solo of his own composition. The conductors were Signor Ettore Fiori and Herr Schubert. The director must be congratulated on the large and fashionable audiences that have attended the concerts of the society.

Mdlle. MARQUERITE BARBIER (a pupil of Mr. Aguilar), gave a *matinée d'invitation* on Wednesday, April the 2nd, when the following interesting programme was gone through by the young pianist, to the evident pleasure of the audience:—"Sonata in F, Mozart; Sehnsucht am Meer, Willmers; Rondo in E flat (La Gaité), Weber; a. Berceuse, b. Fantaisie (Impromptu), Chopin; Romanza, Aguilar; Sonata Quasi Fantasia ('The Moonlight'), Beethoven; Lieder ohne Worte, Mendelssohn; Fantasia on 'Mose in Egitto,' Thalberg; Arabesque, Schumann; Deuxième Valse, Mattei." The rooms were well filled, and Mdlle. Barbier played extremely well, and was consequently much and deservedly applauded, especially after a Romanza, the composition of Mr. Aguilar, and Thalberg's Fantasia on "Mose in Egitto," both of which the audience could have listened to again with pleasure had not the fatigue been too much for the young performer. The pianoforte pieces were relieved by some excellent singing by Miss Grace Lindo, who did herself infinite credit by the charming way in which she gave Beethoven's "Herz, mein Herz," two songs by Mr. Aguilar, "Edith" and "The Appeal," and Signor Schira's "Sognai," accompanied on the pianoforte by Miss Grace Aguilar, in her most refined manner. The concert altogether gave evident pleasure to Mdlle. Barbier's friends.

TOWN HALL, SHOREDITCH.—The Lothbury Choral Society, who hold their meetings, under the direction of Mr. J. Clippingdale, in the neighbourhood of the Bank of England, gave their first concert for the season on Friday, April 14th, which was a decided success. The part-singing consisted of selections from the works of Henry Smart, J. L. Hatton, J. G. Callcott, H. Leslie, E. L. Hime, &c. The singing of Hatton's "Vesper bells are softly pealing" and "We are waiting by the river," drew forth immense applause, as did also Callcott's "True love's voice," and Hime's "For whom do roses blow" (encored). Miss Sophie Ferrari, in "I know that my Redeemer liveth," created a profound sensation by her charming singing. In a song by Mr. F. Archer, Miss Ferrari was loudly encored. Miss Bessie Randall gave "Oh rest in the Lord," and Smart's "The Lady of the Lea." Mr. Richard Latter, in Gounod's *Nazareth*, and a song by Tito Mattei, pleased much, and was encored. Mrs. J. Clippingdale, a pianist of merit, by her excellent performance of Sir William S. Bennett's "Genevieve" and "Rondo Piacevole," and in a solo by Sir J. Benedict, deservedly gained the approbation of all present. Mr. J. G. Callcott presided at the pianoforte, and Mr. J. Clippingdale conducted the choruses and part-songs most efficiently.

MONSIEUR GUSTAVE PRADEAU gave the last of three Historical Pianoforte Recitals at the Queen's Concert Rooms, Hanover Square, on Tuesday evening, April 8th, assisted by Mons. Sainton (violin), and Miss Julia Wigan and Miss Mary Hobbs (vocalists). The following is the programme:—"Three Songs without Words, Mendelssohn; Impromptu, Schubert (M. Gustave Pradeau); aria, 'Tho' clouds by tempests' (*Der Freischütz*), (Miss Julia Wigan), Weber; Sonata in C minor (piano and

violin), (MM. Sainton and Gustave Pradeau), Beethoven; Duo, 'Ti veggo, t'abbraccio,' (*Il Ratto di Proserpina*), (Miss Julia Wigan and Miss Mary Hobbs), Winter; Sonata in D major (Op. 10), (M. Gustave Pradeau), Beethoven; solos (violin)—'Romance,' Sainton; 'Fileuse,' Lasserre, (M. Sainton); aria, 'Nobil signor' (*Les Huguenots*), (Miss Mary Hobbs), Meyerbeer; 'Mazurka,' 'Valse,' 'Nocturne,' 'Etude,' (M. Gustave Pradeau), Chopin; "He thinks I do not love him" (Miss Julia Wigan), Madame Sainton-Dolby; 'Nuit Blanche,' Stephen Heller; 'Absence,' G. Pradeau; 'L'oiseau prophète,' 'Au soir,' 'Novellette,' (M. Gustave Pradeau), Schumann." M. Pradeau fully justified the praise bestowed upon him at his previous performances. Miss Wigan, also, deserves to be commended for her excellent singing, and Miss Hobbs' efforts must not be passed over without due praise. M. Sainton was in "great force," and was compelled to repeat the solo by Lasserre, 'Fileuse,' which he played in perfection. Mr. Thouless, as before, was the accompanist, and performed his duties like a thorough musician.

Mrs. MONTAIGNE'S *Matinée Musicale*.—A performance by the amateur pianoforte pupils of this rising professor (a daughter of Mr. W. H. Holmes, the esteemed professor at the Royal Academy of Music), took place at 22, Cadogan Place, on Wednesday, April 2nd, when the following programme was gone through with credit, both to the pupils and their talented instructress:—Andante, from Sonata in G, Op. 14 (The Hon. Edith Brodric), Beethoven; Andante and Allegro (Miss Gausson), Mendelssohn; Three Musical Sketches—"The Mermaid," "The Wind," and "The Wave"—(Miss Steains), S. Heller; Sonata, in B flat, Op. 22 (Minuetto and Rondo) (Miss Evelyn Wood), Beethoven; Pastorale, Field; La Babillarde, Loeffler (The Hon. Helen Brodric); Consolation (Miss M. Scovell), Dussek; "Holyrood," Danse de la Cour du temps de Marie Stuart (The Hon. Albinia Brodric), Brocca; Duet, "Three Diversions" (The Hon. Helen and the Hon. Edith Brodric), Sir W. Sterndale Bennett; Prelude and Fugue, in B flat (Miss Evelyn Wood), Bach; Lieder ohne Worte (No. 6, Book V.) (Miss Dancer), Mendelssohn; Geraldine, Mudie; "Where the bee sucks," transcribed by O'Leary (The Hon. Edith Brodric); Sonata, in D (Miss Oldman), Mozart; Menuet célèbre de L. Boccherini (The Hon. Albinia Brodric); Valse (Miss Evelyn Wood), Chopin. The select and fashionable audience who assembled on the occasion were evidently gratified by the performances of the young ladies, who entered *con amore* into the spirit of the compositions entrusted to them.

## PROVINCIAL.

BLACKBURN.—Mr. T. S. Hayward, the accomplished organist of the Blackburn Parish Church, gave, in the Exchange Assembly Rooms, his third pianoforte recital. The *artistes* included Miss Mary Thorley, of the Manchester Concerts; Mr. J. Tuke, vicar-choral of Lichfield Cathedral; Mr. Henry Hayward, Mr. T. S. Hayward, and Mr. H. H. Jones, organist of St. Peter's Church; who all exerted themselves to the satisfaction of the audience. "The Wanderer," was rendered with a good deal of vigour by Mr. Tuke. Mr. Henry Hayward's solos upon the violin elicited hearty applause. Miss Thorley, who is a great favourite in Blackburn, sang "O bid your faithful Ariel fly," and delighted every one. She was enthusiastically recalled, and then gave another favourite song. Thalberg and De Bériot's grand duo, *Les Huguenots*, for the violin and piano, by Mr. H. Hayward and Mr. T. S. Hayward, was a brilliant and artistic performance, and richly deserved the applause with which it was greeted. Some duets by Miss Thorley, Mr. Tuke and Mr. T. Parkinson, were given with ability and taste. Altogether, writes a local journal, the concert passed off most successfully, and we congratulate Mr. Hayward upon the efficiency of the performers and upon the ability and zeal he has displayed in promoting the concerts, but we regret that the support of the musical public of Blackburn has not been commensurate with the high character of the performances.

FRANKFORT-ON-THE-MAINE.—The twelfth, and last, of the series of Museum Concerts was of a somewhat varied character. There were two orchestral pieces: Herr C. Reinecke's overture to *König Manfred*, and Beethoven's *Eroica*, both admirably performed, under the direction of Herr C. Müller. There was no solo-singing, but some of the members of the Cecilia Union gave six compositions by Brahms, Hauptmann, Mendelssohn, and Schumann. "Virtuosity" was represented by Mons. C. Davidoff, violoncellist, from St. Petersburg. He played several pieces, including two by himself. He met with a cordial reception, both as virtuoso and composer.

WEIMAR.—Goethe's *Singspiel*, or piece interspersed with songs, *Jery et Bately*, with music by Mdlle. Ingeborg von Bronsart, will be shortly produced.

ORGAN NEWS.—The grand new organ for Gloucester Cathedral will be placed on the screen. The Dean and chapter have entrusted the work to Messrs. Bryceason and Co., of London, and the instrument will be specially arranged for conducting either choir or nave services in a very complete manner.

## COLONEL MAPLESON'S IMPROVED MILITARY TENT.

(Communicated.)

The spirited *impresario*, of Her Majesty's Opera (Drury Lane) has not confined his energies to the management of Italian Opera, but has earned success on a wider and more stirring field. For some years he has been Lieutenant-Colonel of the North-east London Volunteers, and has devoted considerable time to the furtherance of the Volunteer movement. Recently he has turned his attention to the invention of a new military tent, to replace the Bell tent and Officer's marquee, too well known for their many disadvantages in actual use. Colonel Mapleson's invention, (which is to be shown in this year's International Exhibition, at South Kensington,) claims to possess over the present tents advantages at once apparent, even to non-military men, who have never experienced the drawbacks of the field-tents for the army and volunteers. The most important features are:—

1st. The facility with which the Mapleson tent can be pitched and struck, one man being able to perform this duty in a few minutes. The Bell tent usually takes six men about twenty minutes to fix, and if the pole be lost, and it is kept detached, it cannot be fixed at all. The marquee in the same operation occupies eight men about half-an-hour.

2nd. The inconvenience to tent-lines is obviated, for, by removing the pin which supports the traveller on the standard pole, the arms are allowed to drop, which instantly slackens the tent, thus allowing for shrinkage to the canvas in wet weather; and the necessity of having to go outside the tent to slacken the tent-lines is overcome. The arrangement of having two sides to open and allow a current of air to pass through, one of the sides capable of extension and supported by two poles, thus forming a verandah, with a screen or sunshade to attach on either side, as may be most convenient for shade, whilst the roof is almost opaque, is a "desideratum," as all who have lived during hot weather in the field tents used by our Army can testify.

The external appearance of this tent may at first appear small, but, being square, it is capable of accommodating a larger number of persons than might be supposed. The principle can be applied to much larger tents. One of the most important elements of comfort during camp life is a well-ventilated tent when closed for the night or in stormy weather. This point has been fully considered in the improved tent. The mode of fastening or closing it is also improved, for by means of D pieces and lacing lines the doorways or sides are securely shut, and can at all times be readily opened, because hooks and eyes, buckles and straps, are found inconvenient in cold or wet weather. This tent, with its pole, bag of pins, mallet, canvas screen or shade, is readily placed in a valise which laces up (a great improvement upon the bag used by the army), and forms one convenient package; consequently there can be no possibility of the pole getting detached from the tent during transit—an arrangement of great importance in active service. The Mapleson military tent when packed weighs 83 lbs., a trifle heavier than the circular Bell tent, and considerably lighter than the field Officers' marquee.

## REVIEWS.

DUFF &amp; STEWART.

*Thoughts of Heaven* (Aspiration). Sacred song. Words by Mrs. M. A. BAINES. Composed by BERTHOLD TOURS.

This song is preceded by a brief recitative, the *raison d'être* of which we do not exactly see. The melody of the song itself is simple and pleasing, qualities which belong also to the accompaniment, wherein Mr. Tours's good taste and skill are agreeably conspicuous. In families which affect sacred music "*Thoughts of Heaven*" should become a favourite.

LAMBORN COCK.

*Oh! Come Again, Sweet Love, in May*. Duet. Words by Mrs. M. A. BAINES. Music by BERTHOLD TOURS.

THAT this duet will make its way among amateur vocalists a single glance at it is enough to show. The parts are tuneful, and the *ensemble* is very pleasing. Mr. Tours should be congratulated upon his accompaniment, which cannot fail to please, as a distinctive and important feature of the whole.

CHAPPELL &amp; Co.

*Minuetto from Beethoven's String Quartet in A major* (Op. 18). Transcribed for the Pianoforte by BERTHOLD TOURS.

How many who have heard and admired this movement at the Monday Popular Concerts will welcome it in a shape adapted for home use? Transcriptions are not, of course, as good as the things transcribed, in their original form, but they are of excellent service, nevertheless; and Mr. Tours, who knows how to do his work well, should add a host of them to the repertory of the household instrument.

*Scherzo from Beethoven's String Quartet in G major* (Op. 18). Transcribed for the Pianoforte by BERTHOLD TOURS.

HERE is another charming movement from the great master's early quartets, charmingly arranged. Let no pianist of classical taste omit to procure it.

*So the Children Say*. Song. Words by R. REECE. Music by BERTHOLD TOURS.

MR. TOURS always writes like a musician of taste and skill; and in the song before us these qualities are prominently shown. The music is simple, but its simplicity is of the sort which makes more effect than pretentiousness. Appropriately delivered—that is to say, in an earnest, unaffected manner—it could not fail to please.

*Go, Lovely Rose*. Song. Words by EDMUND WALLER. Music by ALFRED PIATTI.

THIS well-written and thoughtful song has already made its mark in connection with the Monday Popular Concerts. We need, therefore, do no more than state that an inspection of the music confirms the popular judgment of its merits. Few songs of the present day are more clearly marked by musicianly skill, and that right perception which enable a composer to place himself thoroughly in harmony with the poet.

*O, Swallow, Swallow!* Song, with violoncello *obbligato*. Poetry by TENNYSON. Music by ALFRED PIATTI.

HERE we have another Monday Popular Concert success, the song having been sung in St. James's Hall, with unvarying good fortune, by Mr. Santley, to the perfectly played *obbligato* of the composer. The remarks made upon "*Go, lovely rose*," apply with equal force to the piece before us. A more charmingly conceived and ably written song is rarely produced. For home use the cello *obbligato* might be played with adequate effect upon the harmonium.

NOVELLO, EWER &amp; Co.

*Songs*. Composed by ROBERT SCHUMANN. Edited, and in part translated, by NATALIA MACFARREN.

THIS handsome volume is the first of a series which will contain Schumann's songs in the order of their production, omitting the "*Narrative Songs*" and some few others. The instalment before us includes nine pieces known as Op. 24, twenty-six classed under the general name "*Myrthen*" (Op. 25), and having the connecting link of a slight story, four known as Op. 27, and two as Op. 30. Criticism of the works themselves would be superfluous. It is enough that they are the works of Schumann, a composer sufficiently great to command respectful attention, and to make a knowledge of his music obligatory. As regards the edition, Mrs. Macfarren gives an assurance that the text of the composer is "absolutely followed" save that "a very few evident oversights in the original editions have been amended with the sanction of Madame Schumann." The delicate task of adapting English words to the music must have given Mrs. Macfarren some trouble, but it has been, on the whole, well done. In cases where Schumann set music to German translations of English poetry, the music has properly received prior consideration, and hence considerable changes in the text of Burns and other writers. These changes may be matter of regret from the poet's point of view, but there was no help for them. Either the music or the verses had to undergo alteration, and, as the former could not be touched, the latter were necessarily sacrificed.

CRAMER &amp; Co.

*Spinning Song*, from Wagner's opera, *Der fliegende Holländer* (*The Flying Dutchman*). Arranged for the pianoforte by JULES BRISSAC.

THE believers in the so-called "*Music of the Future*" may welcome the arrangement before us as a fair challenge to the assertion that Herr Wagner is incapable of writing a melody. The somewhat protracted "*spinning scene*" in his opera of *Der fliegende Holländer* (given in London under the Italian title *L'Olandese Dannato*), contains much that is animated and rhythmical. From this M. Brissac has chosen his themes with great judgment, and, in distributing the passages for the pianoforte, has done all that was necessary to facilitate their execution, and thus enhance their effect. The simulation of the motion of the spinning-wheel is well sustained without interfering with the interest of the cantilena, and the result is a brilliant piece, of moderate difficulty, in M. Brissac's best manner.

A CELEBRATED singer, Madame Le Rochois, was giving a younger companion in art some instruction in the tragic character of Medea, which she was about to sustain.—"*Inspire yourself with the situation*," said she; "*fancy yourself in the poor woman's place. If you were deserted by a lover whom you adored, what would you do?*" The reply was as unexpected as it was ingenious—"I should look out for another."

## FIDDLING UNDER DIFFICULTIES.

A Southern paper relates the snagging of a steamboat with the owner on board, who was very fond of playing on the violin. The captain, pilot, and engineer were in the cabin playing cards one day, when her bow struck a snag with a force that knocked a hole in her side as big as a hog's head. The shock upset the fore bank and those gathered around it, and caused a general confusion and consternation among all except the owner, who, having righted himself in his chair, re-commenced his tune where he had left off, and went on as though nothing had happened.

"She's sinking," shouted an Arkansas man, dressed in a hickory-bark coat, who was making his way out of the cabin with a pair of saddle-bags on his arm. "Tomahawk me if she ain't sinking, sure." The owner heard it, but fiddled away as unconcerned as Nero at the burning of Rome. "Three feet of water in the hold!—Run, old Buzzard, ashore if you can," shouted the captain. The startling words reached the ears of the owner, but he continued to saw away.

The passengers ran to him and hawled out, "Do you know the boat is snagged?"

"I suspected something of the kind," coolly answered the owner, as he laid his left ear on the violin, à la Ole Bull, and appeared perfectly enchanted with his own strains.

"She'll be lost in five minutes," continued the passengers.

"She's been a losing concern these five years," replied the owner, as he drew most execrating tones from his fiddle.

"I can feel her settle," said a passenger.

"I wish she would settle with me for what I've lost by her, before she goes down," was the owner's reply, as his hand moved backward and forward over the fiddle.

"But why don't you speak to the captain, and give him orders what to do in this emergency?" asked the good-natured passengers.

"Interfering with the officers of this boat is a very delicate matter," meekly remarked the owner, as he still sawed away.

The boat careened over, the next moment the cabin was half full of water.

The Buzzard, together with her cargo and machinery, proved a total loss. The officers, crew, and passengers saved themselves by means of a yawl; the owner swam ashore with his fiddle under his right arm and the bow in his mouth. No insurance.

## WAIFS.

Mr. Maretzek's Lenten season at the Academy of Music concludes to-day, with a *matinée* performance of *Der Freischütz*. *Faust* was repeated on Monday evening, and *La Favorita* on Wednesday. Last evening Lucca appeared for the first time here, as Marie, in *La Figlia del Reggimento*. She will bid farewell to New York, in the same opera, next Monday evening. Tuesday evening is set apart for the benefit of Miss Kellogg, who will appear as Gilda, in *Rigoletto*. Mr. Maretzek has engaged Lucca for another year, and it is reported that he has also secured Ilma di Murska for next season.—*New York Dramatic World*, March 22.

Lucca has had a mud-dredge, in New York harbour, named after her. Such is fame.

Madame Rudersdorff is giving a series of *matinées* in Boston consisting of modern classical music.

The Tremont Musical Association are practising Dr. Deem's new oratorio, entitled *Nebuchadnezzar*.

The death is announced, at Cincinnati, of Carlo Patti, the violinist, brother of Adelina and Carlotta Patti.

A successful down east business man has for his motto: "Early to bed, early to rise, never get tight, and advertise."

A music dealer in Glasgow announces in his window a new sensation song, "Thou hast loved and left me for eighteen pence."

M. François Bazin has been chosen to succeed Carafa in the Music Chair of the French Institute, by 22 votes against 14 given to M. Ernest Reyer.

M. Theodore Ritter begs to announce that he will be in London during the months of May and June. All communications may be addressed to the care of Messrs. Duncan Davison & Co., 244, Regent Street, W.

A stranger seated at the table of his pious host, commenced eating; when his host, checking him, said, "We say something before taking food." To which the stranger replied, "Talk on, you can't turn my stomach now."

We are deeply impressed by the printed statement of a rapture-smitten American correspondent that Madame Lucca's voice "has not a flaw or a scratch in it, and is pure, warm, and ethereal as a rose in the northern lights."

Miss Sara W. Barton, an American girl, now studying music in Florence, is to be *prima donna* of Opera in Warsaw, Poland, the coming winter.

The *Gazette Musicale* hopes that Baron Albert Grant will be careful not to publish those among Rossini's artistic remains which are unworthy of his fame.—Our contemporary may rest assured that nothing can injure Rossini's reputation.

A lady with a very inharmonious voice insisted upon singing at a recent party. "What does she call that?" inquired a guest. "Don't be alarmed," said a sea captain present; "it's no tempest. It's merely a squall, and will soon be over."

Mr. John Boosey will give a morning and evening "Ballad Concert" at Exeter Hall, on Monday (Easter Monday), when all the artists who have contributed their talents to the London Ballad Concerts, at St. James's Hall, are announced to appear.

A young man engaged in making himself attractive to a young lady was taken with a violent fit of coughing, and brought up two marbles he had swallowed when a boy. The young lady dismissed him. She said she didn't want to marry a stone quarry.

Nilsson is going to do lots of things in lots of places. According to paragraphs floating around, she is at the same time to sing in St. Petersburg, Madrid, going to New York city to live in winter, and to build a summer house in Illinois.—*American*.

"Papa, didn't you whip me once for biting Tommy?"—"Yes, my child; and you hurt him very much."—"Well, then, papa, you ought to whip sister's music teacher, too; he hit sister yesterday afternoon right on the mouth, and I know it hurt her, because she put her arms around his neck and tried to choke him."

Master Harry Walker (pianoforte medallist of the Royal Academy of Music), the clever young pupil of Mr. F. Bowen Jewson, had the honour of playing before their Royal Highnesses the Prince and Princess of Wales, at Mr. Gladstone's on Saturday evening last. Master Walker is only eleven years of age, and shows already remarkable talent as a pianist.

A countryman came to one of our hotels and wrote after his name "P.O.P.S.F.C." Here was a title which none but himself understood. "Pray, my dear sir," asked the bar-keeper, "what do all these letters stand for?" "Stand for! why, that's my title." "Yes sir—but what is your title?" "Why, Professor of Psalmody and School-master from Connecticut."

Probably the oldest living organist in the country, if not in the world, is Mr. S. P. Taylor, residing at 469, Carlton Avenue, Brooklyn, N. Y. This venerable musician was born in England in 1778, and is, therefore, 94 years of age. He played an organ in church when only fourteen years of age—90 years ago. He came to this country when a young man, and some 60 years ago was appointed organist at St. Paul's Chapel, New York.—*American Paper*.

On Wednesday evening, during the season, there is generally a concert, besides other music, going on. On Wednesdays, also, the House of Commons is usually engaged in discussing a liquor law, or some other preposterous measure, proposed by an honourable fanatic. Shouts of "Sing!" are sometimes heard on these occasions, but nobody attempts to, and thus the harmony of the evening is undisturbed. Though quavers are absent from Wednesday's debate, the attention of the House is so often devoted to a crotchet, that Wednesday might as well be called Crotchet Day in the House of Commons.—*Punch*.

Madame Trebelli-Bettini appears to have been most ungenerously used by her countrymen, according to a story which comes from Florence. The Pagliano Theatre had engaged Madame Trebelli and her husband, much to the annoyance of the manager of a rival opera house, who had been unable to secure them. The latter, determined to spoil the rival's success, bought up every available seat in the house on the first night, and on Madame Trebelli's entrance as Leonora in *La Favorita*, she was saluted with a perfect storm of hisses and cat-calls. Madame Trebelli bravely went through to the end, but the next day broke off her engagement, and wrote an indignant letter to the *Nazione*, complaining of the mean conduct of her husband's countrymen.

"Signorina" Trafford, a native of Liverpool, who has received her musical education at the Milan Conservatoire, and has for nearly three years been distinguishing herself in an operatic tour, as *prima donna assoluta*, at Nice, Trieste, Palermo, Milan, Madrid, &c., sang recently at the morning and evening services in St. Peter's choir, Seal Street, with which she was associated as leading singer before taking to the operatic stage. Her voice is a pure soprano of great range and strength, especially effective in the upper register; and her rendering of the sacred solos yesterday quite bore out the encomiums of the critical Italian papers on her executive facility and artistic success in opera. After her brief vacation in Liverpool she returns to Italy, commencing a six months tour in Ferrara, and will afterwards fulfil engagements at Cairo, Paris, and St. Petersburg.—*Liverpool Daily Post*.



The daily papers are already commencing to give Mr. Strakosch's programme for the next season's opera, and to dwell with complacency upon a list of names embracing Nilsson, Capoul, Miss Cary, Campanini (the London tenor), Mdle. Torriani, and a young singer named Bonfratelli. Alas, that managerial promises should so often resemble pie-crust in being made only to be broken. During the summer, we shall, of course, have stories concerning the sumptuous scenery preparing for the Academy, and gorgeous costumes. Mr. Strakosch already announces Arditi as his conductor, and *Aida* and *Lohengrin* among the operas to be produced. Still, we will not judge before the event, but wait to see whether the manager is merely "flying kites" or intends doing what he says.—*Arcadian*.

Applause is the due of every actor and actress who does his or her work faithfully and well, and it should be bestowed not only judiciously but liberally. Applause is almost the life blood of artists. It is to them what the warmth of the sun is to the flower. It conveys to them the gratifying fact that their labours are meeting with due appreciation, and it becomes an incentive to loftier efforts. A dull and lifeless audience has a depressing effect upon those on the stage, whereas the effect of a spirited and appreciative audience is just the reverse. It is but a poor reward to the artist, yet after all it is a gratifying one, and we know that the artist is always grateful for it. Do let our audiences be a little warmer, and they will find the return in increased efforts to please.—*Boston Evening Traveller*.

The Musical Education Committee of the Society of Arts held a meeting at Clarence House on Thursday, the 3rd inst., present—H.R.H. the Duke of Edinburgh, in the chair; Mr. Henry Cole, C.B., Mr. A. S. Cole, Major Donnelly, R.E., Lord Gerald Fitzgerald, Mr. C. J. Freake, Sir John Harrington, Bart., Mr. Chandos Wren Hoskyns, M.P., Mr. Frank Morrison, Mr. J. F. Puttick, Mr. Samuel Redgrave, Mr. Seymour Teulon, and Mr. E. Carleton Tufnell, with Mr. Le Neve Foster, Secretary. The Committee were of opinion that it was desirable to erect a building at a cost not exceeding £20,000, suitable for the purposes of a Training School for Music in connection with the Society of Arts, and it was referred to a sub-committee to consider on what terms and on what conditions such sum could most readily be raised.

The Neapolitans are now in a greater state of excitement than could have been produced by any political event, and that is the successful performance of *Aida* on Sunday last. San Carlo was crowded from top to bottom, though prices had been nearly doubled. The scenery was magnificent. Mesdames Stolz and Waldmann surpassed themselves. Paterno and Colini gave boundless satisfaction, and the whole house seemed to have been driven to a frenzy of delight. As to Verdi, whose great object in visiting Naples was to superintend the performance of *Aida*, he was called before the curtain twenty-eight times, or, as some will have it, thirty-five times. Meantime, the receipts of the evening are stated to have been 14,500 lire. The 30th of March, 1873, will mark an epoch in the history of the Lyric Theatre of Naples.—*Times*.

After the Opera, an interesting event took place at the residence of Madame Lucca, in Fourteenth Street, near Fifth Avenue. This was a serenade by the band of the 11th Regiment, N. G., S. N. Y. The street was lined, and the space in front of the house filled with citizens anxious to get a peep at the *prima donna*. At half-past eleven the strains of martial music were heard on the damp air, and the band, followed by a company of the regiment, and preceded by the drum corps, made its appearance. After countermarching they took up a position before the lady's domicile and played a selection of appropriate airs, ending with *Die Wacht am Rhein*. Madame Lucca hereupon made her appearance at the balcony, carefully muffled up, and bowed and waved her handkerchief amid loud and long-continued cheering. She chatted gaily with her friends on the balcony while the band repeated the German war song.—*Arcadian*.

A meeting of the renters of the Theatre Royal Drury Lane was held on Tuesday in the saloon of the theatre, under the presidency of Captain Sharpe, for the purpose of considering a proposal from Mr. Mapleson, respecting the accommodation of renters, nominees, and life admission holders, during the forthcoming opera season. Mr. James Robins, secretary of the renters' committee, read the proposals made by Mr. Mapleson, which were, that every night during the opera season 24 pit stalls in the front row should be reserved, until the drawing up of the curtain, for renters or their nominees, stall tickets to be delivered out each night to renters in the order which they may be applied for, and evening dress indispensable. In addition 16 seats would be set apart for renters in the second row of the dress circle, and 17 seats in the third row. The chairman said he considered the proposal of Mr. Mapleson a very liberal one. He was aware that some thought otherwise, but they should recollect that by Mr. Mapleson opening the theatre for an opera season, the value of their property was largely increased, and it would not be judicious for them to drive too hard a bargain. The proposal was accepted.

An English vocal party has been giving concerts in Germany and Holland with success. At Cologne (Prussia) they were especially welcomed. A local journal writes as follows:—

"In former days there was a custom here that foreign artists who wished to be presented before the public had to undergo a rehearsal of their personal talent before the musical society of the city. At the present time this tradition is somewhat forgotten, but was lately re-established by an English society. The quartets and duets performed by the Misses P. and J. Siedle, Messrs. Pearson and Melbourne were so exceptionally satisfying that we did not hesitate to recommend their concerts, which, we are sorry, however, were not well attended, owing to the performance of *Lohengrin* at the theatre. These artists, who sing together, with real artistic expression, concerted as well as solo pieces, proved to come of a good school, and we do not hesitate to recommend them to the attention of the public."—V. P.

It is said that the poet Moore, one night, while stopping at an inn in Scotland, was continually troubled by the landlady with the request that he should write her epitaph. Accordingly, at night, he gave an impromptu as follows:—

"Good Susan Blake, in royal state,  
Arrived at last at Heaven's gate——"

and stopped, promising to finish it in the morning. The good lady was in a transport at this inscription, and treated Mr. Moore with every possible attention. In the morning he was about leaving, when the lady reminded him he had not finished the epitaph. "That is so," said he, and immediately added:—

"But Peter met her with a club,  
And knocked her back to Beelzebub."

It is said that Mr. Moore's horses were in motion just as he had finished the last line.

BRASS BANDS.—The *Saturday Review* is of opinion that "it is becoming very difficult to know what course elderly gentlemen who are anxious not to have their wills disputed had better follow with regard to organ-grinders and brass bands. A few weeks ago half a dozen mad doctors went into the witness-box in the Probate Court to declare that an old gentleman, who was in the habit of swearing at itinerant musicians when they played under his window at Ramsgate, must necessarily have been mad and quite incapable of making a will. But happily the Judge did not agree with them, and the will was upheld. This week we have had another case in the same Court, in which a testator's partiality for German bands was adduced as conclusive proof of his insanity—an argument in which the jury appears to have fully concurred, and to which we may ourselves venture to add our cordial and emphatic assent. It is no doubt satisfactory to find that these decisions are in accordance with the common sense of mankind, but it is not the less startling and uncomfortable to observe that, whether a man curses or encourages brass bands, professional evidence is equally forthcoming to show that it is an infallible indication of insanity."

Dr. Heinemann, F.R.G.S., Principal of the London Civil Service and Military College, delivered, last Friday, a lecture at the Crystal Palace School of Art, on "Albert Durer and Holbein." In the course of his lecture, which was full of interesting and important details as to the career and works of the two masters, Dr. Heinemann remarked that the date of Holbein's birth must have been 1496-97, about ten years later than usually believed. It is commonly assumed that Holbein painted the Dance of Death at Basle, which is a mistake; nor did he paint the Dance of the Dominicans at Berne. Referring to Holbein's well-known portrait of Anne of Cleves, he said that the romance connected with it—viz., that King Henry VIII's minister, Cromwell, should have lost his head because Holbein represented Lady Anne in his portrait to be a beauty, seemed to him a mere absurdity. Did Henry make a promise of marriage on the mere sight of a portrait? Most of the biographies of Holbein are full of myths. The famous "Madonna" in Dresden seems to be a copy or duplicate, and Darmstadt may be proud in possessing the original. In his remarks on Durer, the lecturer observed, among other things, that Durer's wife did not seem to have been that quarrelsome, avaricious, "reckoning mistresses" as was commonly represented. The lecture was illustrated by some original engravings from the collection of Mr. James Anderson, which the latter gentleman kindly placed at the lecturer's disposal.

#### MUSIC RECEIVED FOR REVIEW.

METZLER & Co.—"An Actor's Life," "The old, old Song," "Daughters of Eve," "O star of love," sung in Offenbach's opera bouffe, *The Bohemians*; Quadrille, "The Bohemian," Valse, "The Bohemian," arranged by J. E. Mallandaine; "Beautiful Fairy," Valse, by Lindheim; "Sad heart, O take thy rest," "The flowers I bring," and "In the hour of meeting," Songs, by Virginia Gabriel. LAMBORN COCK.—"Oh! come again, sweet love, in May," Duet, words by Mrs. M. A. Baines, music by Berthold Tours. DUFT & STEWART.—"Thoughts of Heaven," Sacred Song, words by Mrs. M. A. Baines, music by Berthold Tours. C. LONDALE.—"The First Rose of Summer," words by Arthur Mathison, music by C. Vascetti.

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Commas (,) are placed where breath is to be taken. At first, however, pupils should practise each study very slowly, and draw breath whenever found necessary.

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## HER MAJESTY'S OPERA.

SEASON 1873.

## THEATRE ROYAL, DRURY LANE.

MR. MAPLESON has the honour to announce to the Subscribers and Patrons of HER MAJESTY'S OPERA that the SEASON will begin on

TUESDAY, 15th APRIL, 1873.

The performances will again be given in the Theatre Royal, Drury Lane, which has been found perfectly adapted for Operatic representations.

It will be seen from the accompanying Prospectus that the Director has been so fortunate as to secure the services of all the established favourites of former Seasons. During the recess the Director has personally devoted much time and attention to making engagements with New Artists, who are worthy, he feels satisfied, of being presented to the Patrons of Her Majesty's Opera, and whose acknowledged merits are such as to justify him in confidently subjecting them to this severe ordeal. The list of these new appearances, it will be noticed, embraces a complete and efficient double company, which, by itself, would do honour to any Lyric Establishment in Europe. The Director need hardly point out that this really forms a new era in the annals of Opera in this Country. The great advantages to be derived from these special arrangements are apparent. The Director will thus be enabled to present many of our standard Operas with casts entirely new, and at the same time to make preparation for bringing out new works for the principal members of the former staff, who will besides reappear in their well-known parts. The Director feels satisfied that the great variety and novelty thus imparted to the Season will make it one of the most interesting and attractive in the whole history of Opera in London.

It will be noticed that the Director has determined upon producing "MIGNON" and "FAVORITA" for the first time, under his management, and also the posthumous work, "IL TALISMANO," by our countryman, M. W. BALFE. Drury Lane Theatre was the scene of the great triumphs of this talented Composer, and it was his last wish that this work should be first performed in the scene of these former successes. The Director has unqualified pleasure in being enabled to accede to this desire of a distinguished musician, whom any country would gladly claim as its own. This important event will doubtless give a special interest and *clat* to the Season. Sir MICHAEL COSTA has kindly consented to superintend the production of this great work, which is a sufficient guarantee that it will be perfect in all its details.

## MADAME CHRISTINE NILSSON.

The Director begs to announce that this peerless Artist will again appear before those audiences who in former Seasons have so fully appreciated her rare talents. Since the close of the London Season, those who take an interest in Continental Operatic matters will have noticed the enormous success Madame NILSSON has commanded, despite all opposing factions, at Moscow and at St. Petersburg. It forms an unprecedented chapter in the annals of the Lyric Drama; and the fact that she has completely established herself as the star of the fastidious Russians, indisputably places this Artist foremost in public estimation. Madame NILSSON, in addition to appearing in her well-known parts, will undertake the role of *Mignon*, and will create the character of Edith Plantagenet, in Balfe's new Opera, *Il Talismano*.

## MDLLE. CLARA LOUISE KELLOGG.

This favourite Artist, at the close of the Season, returned to America, where she has renewed her former triumphs; and, if possible, more firmly attached to herself the admiration of her countrymen. Mdlle. KELLOGG will appear during the month of June.

## MDLLE. ILMA DI MURSKA.

Mdlle. DI MURSKA, whom the Director had the gratification of first presenting to a London audience, has been re-engaged, and will appear, after an absence of two years, in those parts which have won for her the esteem of a large circle of admirers.

## MADAME TREBELLI-BETTINI.

The Director feels pleasure in being able to include this great Artist's name in the list. Her services, in connection with the perfect rendering of many of our greatest Operas, have become simply indispensable.

## HER MAJESTY'S OPERA—Continued.

## MDLLE. TIETJENS.

There are many Operas containing the noblest characters in the Lyric Drama which must either be omitted from the repertoire of any establishment, or only imperfectly rendered, unless Mdle. TIETJENS is a member of the company. Amongst those characters which she holds undisputed may be cited Norma, Lucrezia, Semiramide, Medea, La Contessa in Mozart's *Nozze*, Donna Anna, Valentina in *Les Huguenots*, and Fidelio. In fine, Mdle. Tietjens is recognised by all competent authorities as the legitimate successor of that brilliant line of great tragediennes, Pasta, Malibran, and Grisi.

## SIGNOR MONGINI.

This great Tenor has been specially engaged to interpret such important parts as Otello, Raoul, &c., for which his qualifications so eminently fit him.

## SIGNOR CAMPANINI.

The position, as our first Tenor, which this Artist at once commanded for himself last Season, is the surest test of the great powers he possesses. During the recess, Signor CAMPANINI has been in Italy, taking the rest which is essential to the continued strength and purity of a Tenor voice. He may be expected to come back to us, therefore, with renewed freshness and brilliancy. In addition to the characters he appeared in last Season, he will undertake the roles of Raoul, Faust, &c.

## ENGAGEMENTS.

Mdme. CHRISTINE NILSSON, Mdle. ALWINA VALLERIA (of La Scala, Milano—her first appearance), Mdle. OSTAVA TORRIANI (of La Fenice, Venezia, and Theatre Italien, Paris—her first appearance), Mdle. CARLOTTA GROSSI, and Mdle. ILMA DI MURSKA (her first appearance these two years), Mdle. CLARA LOUISE KELLOGG, Mdme. TREBELL-BETTINI, Mdle. JUSTINE MACVITZ, (of the Opera, Trieste—her first appearance), Mdle. BAUEHEIMER, Mdle. MARIE ROZE, and Mdle. TIETJENS.

Signor MONGINI, Signor ANTONIO ARAMBURO (from the principal Theatres of Milan, Rome, Barcelona, Messina, &c.—his first appearance), Signor FANCELLI, Signor CANTONI (of La Pergola, Florence—his first appearance), Signor SINGAGLIA, Signor RINALDINI, and Signor ITALO CAMPANINI, Signor COLLINI (of the San Carlo, Naples, Madrid, &c.—his first appearance), Signor DEL PUENTE (of the Teatro Regio, Turin, &c.—his first appearance), Signor ROTA, Signor MENDIOROZ, Signor AGNESI, Signor BORELLA, Signor PRO (of the Teatro Apollo, Rome—his first appearance), Signor CAMPOBELLO (his first appearance), Signor ZOBOLI, Signor CASABONI, Signor CASTELMAY (of Paris, Madrid, Trieste, &c.—his first appearance), and Signor MEDINI (of San Carlo, Naples, the Vice-regal Opera, Cairo, &c.—his first appearance).

THE ORCHESTRA AND CHORUS.—The ensembles of Drury Lane, under the

command of Sir MICHAEL COSTA, have been universally acknowledged as the most perfect of the day. This gratifying result, one of vital importance in every Operatic representation, is due to the unsurpassed talents and untiring care of our greatest Conductor. The Chorus for the coming Season has been numerically strengthened, and is now composed of members specially selected from the principal Opera Houses of Barcelona, Milan, Turin, Genoa, and St. Petersburg. The Orchestra has undergone some important changes, and, it is expected, will be found to surpass that of any other Lyric Establishment in Europe. These essential departments have again been placed under the absolute control of Sir MICHAEL COSTA, who has personally superintended the changes and additions referred to.

Maestro al Piano, Signor LI CALSI; Assistant Accompanist, Mr. F. COWEN; First Violin and Soloist, Mons. SAINTON; Chorus Master, Mr. SMYTHSON; Organist, Mr. WILLING; The Military Band of the Coldstream Guards, under the direction of Mr. F. GODFREY; Singsong, Signor RALP; Scenic Artist, Mr. WILLIAM BEVERLEY; Stage Manager, Mr. EDWARD STIRLING; for the Ballet Divertissements, Mdle. BLANCHE RICOIS; Ballet Master, Mr. J. CORMACK.

The Opera will begin at Half-past Eight o'clock each Evening. The Doors will be opened half-an-hour previous.

## The following Novelties will be

Donizetti's Opera, *La Favorita* (with New Scenery, Dresses, and Appointments).—Fernando, Signor Antonio Aramburo (his first appearance); Alfonso XI, Signor Del Puente (his first appearance); Baldassare, Signor Castelmay (his first appearance); and Leonora, Mdle. Tietjens (her first appearance in that character). Thomas's greatly admired Opera, *Mignon*.—Guglielmo, Signor Antonio Aramburo; Lotario, Signor Collini; Laerte, Signor Agnesi; Gianni, Signor Pro; Frederico, Mdme. Trebell-Bettini; Filina, Mdle. Ilma di Murska (who has kindly undertaken the part); and Mignon, Mdme. Christine Nilsson.

Meyerbeer's Romantic Opera, *Dinorah*.—Corentino, Signor Cantoni; Hoel,

## produced during the Season:—

Signor Del Puente; Un Cacciatore, Signor Agnesi; Un Caprajo, Mdme. Trebell-Bettini; Una Capraja, Mdle. Bauermeister; and Dinorah, Mdle. Ilma di Murska.

Also will be produced, for the First Time, a New and Original Romantic Opera, in Three Acts, entitled, *Il Talismano*; or, *The Knight of the Leopard*. Founded on Sir Walter Scott's Novel of that name. The English Libretto by Arthur Mathison; the Italian translation by Signor G. Zaffira. The Music by M. W. Balfe.—Sir Kenneth of Scotland, Signor Campanini; Richard Cœur de Lion, Signor Collini; L'Ennemi, Signor Medini; Blondel, Signor Cantoni; Berengaria, Mdme. Trebell-Bettini; and Edith Plantagenet, Mdme. Christine Nilsson.

## The Répertoire will comprise the following:—

*Semiramide* (Rossini).—Idreno, Signor Cantoni; Assur, Signor Agnesi; Oroce, Signor Castelmay; Arace, Mdme. Trebell-Bettini; and Semiramide, Mdle. Tietjens. *Marta* (Flotow).—Lionello, Signor Campanini; Lord Tristano, Signor Borella; Plunketto, Signor Agnesi; Nancy, Mdme. Trebell-Bettini; and Marta, Mdme. Christine Nilsson.

*I Puritani* (Bellini).—Arturo, Signor Antonio Aramburo; Riccardo, Signor Collini; Giorgio, Signor Medini; and Elvira, Mdle. Alwina Valleria, also by Mdle. Ilma di Murska.

*Rigoletto* (Verdi).—Il Duca, Signor Antonio Aramburo (his first appearance); Rigoletto, Signor Del Puente (his first appearance); Sparafucile, Signor Pro; Monterone, Signor Campobello (his first appearance); Maddalena, Mdle. Justine Macvitz (her first appearance); and Gilda, Mdle. Ostava Torriani (her first appearance), also by Mdle. Valleria (her first appearance).

*Lucia di Lammermoor* (Donizetti).—Eduardo, Signor Italo Campanini, also by Signor Antonio Aramburo; Aston, Signor Rota; Raimondo, Signor Castelmay; and Lucia, Mdme. Christine Nilsson, also by Mdle. Ostava Torriani, &c., &c.

*Don Giovanni* (Mozart).—Donna Elvira, Mdme. Christine Nilsson; Don Ottavio, Signor Italo Campanini, also by Signor Antonio Aramburo; Don Giovanni, Signor Del Puente; Leporello, Signor Borella; Il Commendatore, Signor Castelmay; Masetto, Signor Zoboli; Zerlina, Mdle. Clara Louise Kellogg; and Donna Anna, Mdle. Tietjens.

*Le Nozze di Figaro* (Mozart).—Cherubino, Mdme. Christine Nilsson; Il Conte, Signor Agnesi; Figaro, Signor Castelmay; Don Bartolo, Signor Borella; Antonio, Signor Zoboli; Susannah, Mdle. Clara Louise Kellogg; and La Contessa, Mdle. Tietjens.

*La Sonnambula* (Bellini).—Elvino, Signor Mongini, also by Signor Italo Campanini; Il Conte Rodolfo, Signor Agnesi, also by Signor Campobello; and Amina, Mdle. Ilma di Murska, &c., &c., &c.

*Les Huguenots* (Meyerbeer).—Raoul di Nangis, Signor Mongini, also by Signor Italo Campanini (his first appearance in that character); Nevers, Signor Mendioroz; St. Bris, Signor Agnesi; Marcel, Signor Castelmay, also by Signor Medini; Urban, Mdme. Trebell-Bettini; Margarita di Valois, Mdle. Ilma di Murska, also by Mdle. Carlotta Grossi and Mdle. Valleria; and Valentina, Mdle. Tietjens, &c., &c., &c.

*Roberto il Diavolo* (Meyerbeer).—Alice, Mdle. Tietjens, also by Mdme. Christine Nilsson; Isabella, Mdle. Ilma di Murska, Mdle. Carlotta Grossi, also by Mdle. Valleria; Bertramo, Signor Castelmay, and also Signor Medini; Roberto, Signor Mongini, also by Signor Italo Campanini.

*Fidelio* (Beethoven).—Florestano, Signor Italo Campanini; Jacquina, Signor Rinaldini; Fiesco, Signor Agnesi; Il Ministro, Signor Mendioroz; Rocco, Signor Medini; Mareullina, Mdle. Marie Roze; and Leonora, Mdle. Tietjens.

*Faust* (Gounod).—Faust, Signor Italo Campanini (his first appearance in that character at H.M. Opera); Mephistopheles, Signor Rota; Valentine, Signor Mendioroz; Wagner, Signor Pro; Siebel, Mdle. Trebell-Bettini; and Margherita, by Mdle. Clara Louise Kellogg, also by Mdle. Ostava Torriani and Mdme. Christine Nilsson.

*Il Flauto Magico* (Mozart).—Tamino, Signor Cantoni; Papageno, Signor Mendioroz; Sarastro, Signor Medini; Astridamante, Mdle. Carlotta Grossi, also by Mdle. Valleria and Mdle. Marie Roze; I Tre Geni, Mdle. Bauermeister, Mdle. Marie Roze, Mdme. Trebell-Bettini; and Pamina, Mdle. Tietjens.

*Otello* (Rossini).—Otello, Signor Mongini; Desdemona, Mdme. Christine Nilsson. *Lucrezia Borgia* (Donizetti).—Gennaro, Signor Italo Campanini, also by Signor Antonio Aramburo; Duca Alfonso, Signor Agnesi, also by Signor Medini; Maffeo Orsini, Mdme. Trebell-Bettini; and Lucrezia Borgia, Mdle. Tietjens.

*Anna Bolena* (Donizetti).—Lord Richard Percy, Signor Antonio Aramburo; Henry VIII, Signor Agnesi; Smeaton, Mdme. Trebell-Bettini; Jane Seymour, Mdle. Carlotta Grossi; and Anne Boleyn, Mdle. Tietjens.

*Un Ballo in Maschera* (Verdi).—Riccardo, Signor Italo Campanini, also by Signor Antonio Aramburo; Renato, Signor Collini; Samuel, Signor Agnesi; Tommaso, Signor Castelmay; Ulrica, Mdme. Trebell-Bettini; Oscar, Mdle. Carlotta Grossi, also by Mdle. Valleria; and Amalia, Mdle. Tietjens, also by Mdle. Marie Roze, &c., &c.

*La Traviata* (Verdi).—Alfredo, Signor Antonio Aramburo; Germont, Signor Mendioroz, also by Signor Collini; Violetta, Mdme. Christine Nilsson, also by Mdle. Clara Louise Kellogg, &c., &c., &c.

*Le Due Giornate*.—The production last Season of Cherubini's "LE DUE GIORNATE" created so much satisfaction in musical circles as to induce the Director to repeat the Opera, if the other important arrangements will permit.

## SEASON 1873.

## THE SUBSCRIPTION WILL CONSIST OF THIRTY-FIVE NIGHTS, VIZ:—

14 TUESDAYS, 14 SATURDAYS, and 7 THURSDAYS, the dates of which will be duly notified to the Subscribers. But as there will (after the first week) be regularly FOUR PERFORMANCES in each week—viz., MONDAY, TUESDAY, THURSDAY, and SATURDAY—Subscribers will, by making known their wishes at the commencement of the Season, have the choice of selecting either Two of the Four Nights. Subscribers of last Season are respectfully requested, if they wish to retain their Boxes or Stalls, to notify the same at once to Mr. BAILEY, at the Box Office of Her Majesty's Opera, which is Open Daily from Ten till Four.

**TERMS FOR THE THIRTY-FIVE NIGHTS.**—Boxes on the Second Tier (for Four Persons), 80 Guineas; Ditto on the First Tier (ditto), 180 Guineas; Ditto on the Grand Tier (ditto), 220 Guineas; Ditto on the Pit Tier (ditto), 200 Guineas; Orchestra Stalls (each), 30 Guineas; Dress Circle Seats (Reserved), 15 Guineas. All Subscriptions to be paid in advance.

Subscribers are respectfully informed that the dates subscribed for will be strictly adhered to, and no nights given in lieu of Subscription Nights, except by request. Arrangements for Special Subscriptions may be entered into on application to Mr. BAILEY, at the Box Office, Theatre Royal, Drury Lane, which is Open Daily from 10 to 4; also of Mr. MITCHELL; Mr. BUBE; Messrs. LACON and OLLIER; Messrs. CHAPPELL, Bond Street; Mr. A. HAYES, Royal Exchange Buildings; Messrs. KIRBY and FROWES, Cheapside; and at the WEST END OFFICE OF HER MAJESTY'S OPERA, 201, Regent Street.